


Florida Architecture



41st Edition
Ten Dollars

FOREWORD

Fifty years ago W.B. Yeats, the Irish poet, wrote:
Turning and turning in the widening gyre
The falcon can not hear the falconer;
Things fall apart; the centre cannot hold—

Is there a growing uneasiness among us that these words are prophetic for our society? Consider the heedless consumption of fossil fuels; the continuing industrial pollution destroying our wildlife, our rivers and lakes; and the fouling of our last resource, our oceans. Consider the dazzling increase in speed of computer technology whereby each individual becomes a number with his personal and financial affairs stored in a giant memory bank. Consider the frightening possibility of gene patterning so that man himself may be structured to specification and the rich variety of humankind thereby erased. Can we cope with this explosive proliferation of the products of the intellect? Will the center hold?

The basic center in each individual determines his degree of allegiance to secondary centers: family, occupation, religion, political groups, country. It is here in the individual that we must trust the center to hold. It is here that we see signs of strength, especially in our younger generation. The voices demanding the preservation of our natural environment are increasingly loud and clear. More and more young people are avoiding the gates of industry, accepting instead the challenge of individual discipline required of the artisan. There are more potters, wood and metal workers and weavers in our country than ever before. The affluent are seeking out what they create, finding a basic satisfaction in possessing a one-of-a-kind artifact made from the materials of nature. A center is re-forming which characterized our country years ago. The functional honesty and the essential simplicity of those earlier craftsmen shine through to this day and generate stability in our lives.

Good evidence of this developing artisan trend is found in this publication. The 40th Anniversary Edition was the most successful of its history. An unprecedented interest is reflected in sales and letters to the publisher. While many are discovering our book for the first time, there is a continuing heavy demand for earlier editions as collectors' items.

We believe this is because our policy from the earliest beginnings has been to seek out and present the work of the individual; architect, interior designer and all the supporting artisans, who, using largely natural materials, provide us with objects which can introduce a timeless quality into our lives. In producing this book we have never compromised in size of format, in quality of paper stock or printing excellence. Each year brings us national awards. We believe the dedication of the creative people who are helping to hold the center deserves nothing less.

The Publishers

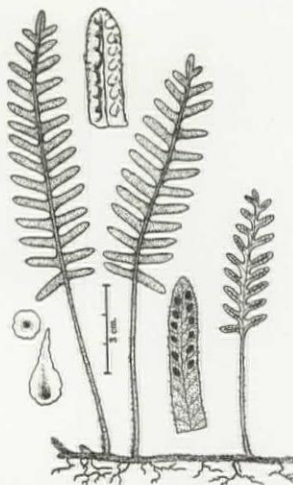
Florida Architecture



OUR COVER
JOURNEYS END
Coral Gables

Don F. Roban, Architect

Don Rutledge, Interiors
The Green Co's of Fla., Builders
Mike Noble, Structural Engineer
Jim Talley, Landscaper Designer
Catherine Karakosta Roban, Ceramist
Yuichi Idaka, Photography



Growing on the branches of the live oak tree in the cover picture is the Resurrection Fern (*polypodium polypodioides*), (L.) At home in most of the state's hammocks and in the Florida Keys, it is shriveled and brown in dry weather, yet springs to vivid green life after rain. Thus its common name.

EDITORIAL

Is it not ironic that we continue to build more nuclear plants at ever increasing cost, while the development of techniques for using the energy of our greatest nuclear reactor—the sun—remains discouragingly slow? Especially when we contrast the sun's waste-free energy with the still unsolved problem of nuclear plant waste disposal? True, a year ago we heard the predictions of saving a million barrels of oil per day through solar energy, but not to become feasible until the twenty-first century. The Federal Energy Office has now revised the achievable date to 1985. This is not soon enough. Funds allocated to intensive research and development of solar energy are insignificant. For example, early in 1976, Congress allocated to solar research only one-fifth of the funding assigned to nuclear fusion! Fortunately a later Congressional assessment boosted the allocation from \$160 million to \$290.4 million. This is still insignificant.

Our problems of unemployment and inflation can be partially alleviated by massive investment in solar power development and construction programs stimulated by tax credits. New goals and new time tables must be set. It is a moment for strong leadership. Our thirty-ninth president viewed the inaugural parade from a solar-heated reviewing stand. We hope this is a meaningful symbol.

Failure to utilize solar energy in design cannot be ascribed to architectural lag. Architects must have the products still to come from research now in progress. Also, it is the responsibility of state and local governments to provide incentive by sorting out the tangle of building codes and real estate tax laws. Architects do have a professional responsibility to keep unremitting pressure on Washington, Tallahassee and their local areas to act now. Architecturally much is now being accomplished in correct orientation on the site and uses of insulation, two of the requisites for the solar structure of tomorrow.

This office welcomes any reports from Florida architects who have accomplished, or have on their boards, creative applications of solar energy. We look forward to presenting in our next issue a home or an office building that heralds a new era in design for conservation and collection of energy from our unlimited nuclear reactor.

Ernest Inoffici

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41st EDITION

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*Long planters and brick steps
make a horizontal frame for the
cypress clad house. With small
embellishments of landscaping,
the centuries old trees
complete the picture.*



The tree grows through the roof eave. The cypress lantern is set off by brick pavers and bromeliads and a subtle touch of color.



Cover House

Don F. Roban, Architect

*Don Rutledge, Interiors
The Green Co's of Fla., Builders
Mike Noble, Structural Engineer
Jim Talley, Landscaper Designer
Catherine Karakosta Roban, Ceramist
Yuichi Idaka, photography*



There are so few places left in Florida with the charisma of Merlin's enchanted forest. Yet, just such a hammock exists in Dade County, so heavily wooded that the sounds of nature permeate this 42 acre parcel of land, with the privacy of wilderness. Once inside the entrance gates, it is difficult to believe that the conveniences of the city are just moments away. Journey's End is a land where man and nature live together in harmony. The developer, Herschel V. Green, found many considerations necessary before Journey's End would be approved

by the City Commission. There was, of course, concern by the environmentalists to preserve the virgin quality of this Floridian area. Mr. Green worked with public officials and interested citizens to preserve part of the land, which was previously a tide water area. It was revitalized, and is now being used as a yacht basin with tennis courts and club facilities adjoining. This group of private estates is an exclusive development in Coral Gables. The roads are private with a guard at the entrance way to insure privacy and security. By-

(Continued)



The artful, dramatic and live mural seen through the windows of the living room area blend with the oriental flavor within. The tree and foliage composition captured in this view appear to be a rare and treasured dynastic screen.

Cover House

laws have been written to protect the future within Journey's End. The Late Arthur Vining Davis, the original developer of the private property imported numerous varieties of trees and shrubs from many parts of the world, many of which are still labeled. Don F. Roban, the architect, admired the singular estate as a boy and often looked over the high stone wall into the forest of trees and ferns beyond, relishing its beauty. It is understandable, therefore, that when this opportunity was presented to the architect, he took great care in letting the established foliage dictate the property lines and the meandering

roads so that a minimal amount of transplanting would be necessary. The trees which might need to be moved are protected by covenants of the sub-division to insure the tree another location within the confines of the development. Eighteen homesites are each provided with enough acreage to afford plenty of space for building a home between the numerous specimen trees. The architect had the choice of any lot he wanted for the first house. He favored the lot used because of the magnificent centuries old oak tree, *Quercus Virginiana*, gracing its surroundings. It is one of the largest



Oriental art objects combined with ceramics and soft textured fabrics find repose in a wood, glass and stone setting.

live oaks in Dade County. The tree lent itself to a house which opened its interior space to frame the arching limbs. One of the best views in the entire house is that from the living room. The beams in its ceilings form a network of angles not far removed from the network of branches in the oak. The banyans and other trees surround the house like natural arms giving the architecture a welcome seldom found anywhere. The planting, provided by landscape designer Jim Talley, was done with simplicity to accentuate what nature had already provided. Mr. Talley was excited with the opportunity of having such

priceless specimens around with which to complete the unifying effect of the house with its landscape. The oak rests its roots upon a very hard coral ridge as though on a pedestal. This effect was enhanced with native cap rocks and a bed of Pilea Fern. Epiphytic plants native to tropical America were already found growing on the tree in great numbers. A sprinkler system was installed in the branches of the tree so that the tree may look her best for guests, as well as creating an ideal environment for the growing of orchids, bromeliads and epiphytic plants. Many fern types were incorporated into the

(Continued)



Space is liberated in this living room. The furniture setting seems almost to be in a clearing under the trees.



A live oak tree works its way up through the screened roof and the wood, brick and stone combine to give this patio a warm feeling of privacy.

Cover House

growth around and within the house to tie in with the bed of large-growing ferns already on the site. Many bromeliads were selected to bring in an occasional spot of color as well. One bromeliad with brilliant red hue, *A. Skinnerii*, grows to be eight feet across in its native rain forest of Central America. *A. Skinnerii* was introduced to this area for the first time by the landscape designer. Landscape plantings include *Anthurium Hookeri* variety, *Jungle Queen*, *Philodendron Wendlandi*, a cycad *Dioon Edule* and a Birdnest fern. All of this lush green contributes to the warm natural environment so necessary for the enhancement of man-made materials. The house was designed around an outdoor Florida way of life. Exterior building

materials were chosen specifically for low maintenance and high quality. The windows, for example, are all framed in bronze aluminum, with bronze glass. The roof tiles, while handsome in color and similar to cedar shakes in general appearance, are maintenance free and are not susceptible to damage even from high winds. All exterior wood on vertical walls is cypress and treated with penetrating wood oil and preservative to insure years of service. The Florida sunshine can find its way into every room of the house. The covered terraces, as well, are provided with strategically located sky lights, enabling the filtered sun to touch even the most remote

(Continued)



The design of wood in the ceiling as well as throughout the house does not at all inhibit the use of fine period furniture and accessories. Good craftsmanship seems to blend well with any time period, for it too is timeless.

The spacious, functional, versatile kitchen allows for every need from a quick roll and coffee to a complete gourmet dinner.



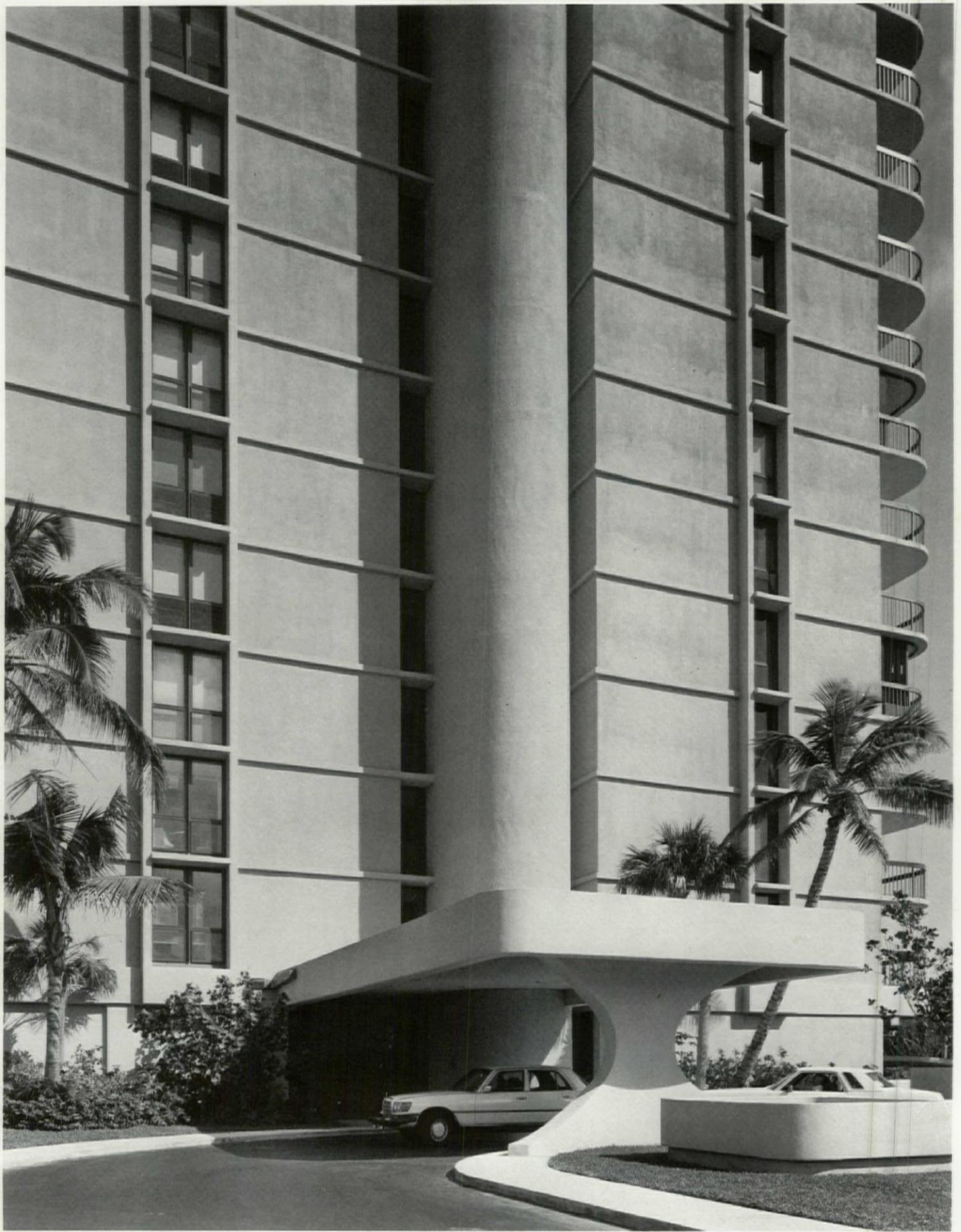


The house does not end at the back door but extends outward to include the trees, the sun and the flowers so often excluded in Floridan life.

Cover House

corners of each room. Wide-roof overhangs have long been a signature of the architect and in combination with heavy insulation in the construction as well as a canopy of large trees over the house, air conditioning, when needed, will require a minimum of energy consumption. The house is given every consideration of practical as well as elegant living. The bedroom wing is apart from the living areas to insure quiet and privacy. The master bedroom is a suite to itself keeping this area completely separate from the children and guests. The entertainment areas are in close proximity to each other to keep food preparation and serving times down to a minimum. Oak View is a home in which a family can grow. Its layout lends itself to many ways of life and even can adapt to the inevitable changes of the future, provisions were made for future expansion if required to provide game rooms and guest facilities. The interiors, like the architecture leans heavily on detail and craftsmanship. Oriental art was the prime accent factor and as one can readily see, the timeless quality achieved in these appointments fits into any tasteful scheme of design. The interior designer, Don Rutledge, challenges the common approach to modern furniture in a contemporary home. He successfully blends the past and present to achieve an am-

biance of individuality. He does not believe that a house dictates only one interior solution. Mr. Rutledge has combined many nuances of natural color complimenting the wood and stone in the architecture. Occasional spots of color are used as accents while still maintaining the neutral tones of a peaceful environment. Textures were also employed to fullest advantage. The hand-rubbed tile, grass cloth papers and tactile fabrics all bring about a livable approach to the open flowing rooms of the architecture. A collection of ceramics by Catherine Karakosta Roban, the architect's wife, can also be found throughout the home. Ceramic planters and ornamental hangings provide another aspect of hand-crafted interest already prevalent in the home. The generous use of interior plants are also an asset in furnishings. The greenery makes the boundaries of inside and outside elusive. Nature becomes a totally encompassing delight as the format for the house. It is a showplace indicating the potential to future owners within Journey's End. It is open daily for people to experience this combined effort. There are seventeen lots available of approximately two acres each, where people attracted to this subtropical environment can visualize the final living style. It was furnished and photographed especially for this presentation in Florida Architecture.



Entering from the west, overlooking Lake Worth, This Porte Cochere greets both guest and resident owners at Eastpointe.

Eastpointe

Schwab & Twitty, Architects

*H. J. Ross & Associates, Consulting Engineers
James D. Blakely, A.I.L.A., Landscape Architect
Yuichi Idaka, Photography*

Similar to the prow of a majestic ocean liner, the 'flying wedge' of Eastpointe is directed into the wind, toward the far reaches of the Atlantic Ocean. This unique condominium, situated on approximately ten acres of Riviera Beach's Singer Island, was developed for people who live in Florida to be near the water. The island, a narrow ribbon of land sep-

arating Lake Worth and the ocean, was discovered by sewing machine heir Paris Singer in the 1920s, prior to the demise of the first Florida land boom. Before the introduction of Eastpointe, the island had been rediscovered but development was limited to small, single-building parcels of 200 to 250 foot widths. Unique by any time standard, East-

(Continued)



View of the west elevation as seen from State Road A1A and Lake Worth, through the lush tropical ocean landscaping and Atlantic beyond.



Ocean surf, crystalline pool, or swirling jacuzzi — a body has its choice at Eastpointe on Singer Island. It's year 'round relaxation.

Eastpointe

pointe was a veritable innovation for Singer Island when conceptual studies on the property began in the Spring of 1972. Its 700 foot width provided an opportunity to develop a master plan for three identical 22 story buildings to be constructed in phases. This was a test case for Riviera Beach as zoning for this type of development had not previously been established. In order to utilize the property to its best advantage and

create residential structures consistent with the natural environment, various teams were organized for every phase of pre-construction. Naturally, the foremost concern was actual product concept and the team for this phase consisted of the architects, Schwab & Twitty of West Palm Beach, and the owners, Clair G. Andersen, president of the Eastpointe Development Co., and his partners, Blue Hoyt and George Bogard and

General Electric Real Estate Credit Corp. The owners wanted an unusual and special building design but not so unusual as to preclude marketability. Because of its aquatic identification, the first concern in designing Eastpointe was to create a structure with views in both directions from every apartment. This concept required two exterior walls for each residential unit, a concept which developed into the distinc-

(Continued)



Looking from the beach at the south facade of the wedge shaped structure. Note the stepped apartment configuration.



Interior view of the Ocean Club Lounge, where glass wall allows the landscaping to penetrate the interior. Pool area is in view.

Eastpointe

tive 'flying wedge' design with the widest section of the building facing west toward Lake Worth and tapering toward the ocean. Each apartment is virtually a corner apartment. All major rooms have a view and a balcony. Kitchens were designed to be exterior rooms in nearly every apartment, with a view, light and air, and opening onto a balcony through the breakfast area. Of

equal concern to the architects and owners was the ability of the structure to blend with its environs. Because nature's designs are expressed in terms of flowing curves, sharp lines and jutting corners are manmade concepts a motif of curves was implemented. Balconies and apartments "wing" out from a central core, giving each unit more than one exterior wall and eliminating the boxed

appearance so often seen in highrise buildings. Other phases of pre-construction called for additions to the owner-architect team. The general contractor was brought in at the very beginning to assist in determining the construction program and the costing of the project. Another team included the interior designers, Carriage House Interiors, who assisted in the design of individual



Waiting lobby of the main entrance to Eastpointe shows simplicity of wall treatment and interior furnishings with visual mirrors.

apartments and public areas. The land planner-landscape architect, Taft Bradshaw, played an important role in the initial plans as the site was highly vegetated on the ocean and the preservation of the natural dune line was crucial. Final landscaping was implemented by James Blakely of Kelsey City Landscaping. Original vegetation was preserved and additions were made utilizing the fo-

liage indigenous to the site—sea grape, cabbage palms, gumbo limbo, sea oats and clusia. Eastpointe Development Co. privately controls a 125 foot wide strip of land to the south which will be retained as a buffer with limited development. The neighboring building to the north, also designed by Schwab & Twitty, is a handsome structure and the property is well maintained, insuring the

integrity of Eastpointe's property. The site plan team consisted of the owner and architects along with Dr. Richard Orman, city planner and later the city manager, and representatives from the city's zoning and building department. Careful consideration was given to the degree of set back and open space allowed between proposed buildings. Eastpointe's parking facility has be-

(Continued)



Adjacent to the formal living room is this bright and cheerful den for multi-purpose use, adding spaciousness to the total living area.

Eastpointe

come a model for future developers on the island. This bilevel covered area provides one parking space per apartment. In addition to offering sheltered spots for cars, it also provides an auxiliary recreation area. The top level features a putting green enhanced with circular planters and garden areas overlooking the ocean. Built at a cost of approximately one million, Eastpointe's unobtrusive parking facility has been cited

by building officials as an example of responsible development and became a case in point when the city drafted an ordinance to assure quality in future development on Singer Island. Eastpointe's impressive entrance features a gatehouse with a decorative fountain and a heavily landscaped security wall. The gatehouse is staffed 'round the clock with additional 24-hour security inside the main lobby, and closed cir-

cuit TV surveillance. Many features which were not required by code at the time of Eastpointe's design were incorporated into the building. These included a smoke and heat warning system, a fire sprinkler system for all public areas and apartment entrances, extra large elevators which will accommodate stretchers and large pieces of furniture, sound-proof party walls, and an emergency generator to provide power
(Continued)



The interior designer of this apartment chose apricot and eggshell colors to create a living room both for comfort and dramatic impact.



Located west of the Florida Turnpike, the Eastpointe Country Club is an important adjunct to the Eastpointe Condominiums on the ocean.

Eastpointe

Schwab & Twitty, Architects

Verne C. Morgan, of Rood Landscape,
Landscape Architect

Eastpointe Development Company, Contractors
Yuichi Idaka, Photography

to essential areas when main power is out of service. Quality and space were the primary concerns of the owners and the goals of the architects from day one. Each floor at Eastpointe contains just seven apartments, with entrances recessed off the corridor to provide privacy. Apartment owners can personalize their own front entryway. The corridor

jogs and eliminates the institutional appearance of a long, straight hallway lined with doors. The ground floor is devoted to public areas with walls decorated in hand painted murals. Murals are featured on all floors at the elevator lobby. Floors are mainly carpeted with accented areas of tile paving. There is an Ocean Club Lounge with a complete



All natural wood exteriors please the owners of the golf cottages. These two share a motor courtyard, surrounded by towering pine trees.

kitchen and bar which overlooks the dune line and the pool deck area. In addition, there is a billiard and card room along with a completely equipped gymnasium with saunas and hydrotherapy pool. The building has been positioned on the site directly behind the natural dune line where a wooden bridge leads up and over from the beach to the

swimming pool. The distance of approximately 175 feet from the high water mark and over the dune line has been carefully preserved in its natural state. The pool has been constructed ten feet below the dune line so residents will be protected from cooler winter winds when swimming or sunning. Exterior walls have been finished in a

combination of troweled and blown textured stucco which has been painted a smoke beige color with accents of other earth tones. Eight foot deep balconies provide ample seating area and protruding fins at windows provide privacy from adjacent units while allowing maximum views of the ocean and lake. As working drawings begin for

(Continued)



Bedrooms in these cottages are commodious — for nighttime reading, televising, or contemplating tomorrow's foursome and its handicaps

Eastpointe

the second building, the positive results of extensive up-front team planning become apparent. Few, if any, changes will be made in the next building although it is being constructed some four years after planning the first structure. Along with the oceanfront location, the developer's total plan includes the Eastpointe Country Club community located between Donald Ross and Hood Roads, just west of the Florida

Turnpike and two and one half miles from an I-95 Interchange. Here, a master planned PUD will be developed on the large 565 acre parcel offering a combination of single family golf and lake-front cottages, townhouses, garden apartment and club suites. The latter are efficiency-type units designed to encompass just 650 square feet. The master plan limits building heights to two stories and 1.3 units per acre is the

overall allowable density. The focal point of the community is a championship golf course designed by George Fazio and his nephew, Tom, which has been in play since January of 1975. Prior to actual residential construction, several million dollars were spent for site development including lakes and extensive recreational facilities. The existing 18 holes of golf will be expanded to 27 holes in 1978. In addition to the



Oversized and amply equipped golf cottage kitchen, with food bar opening to the loggia. Cook or bartender has an unrestricted view.

completed golf course some tennis facilities have been completed and the first 'pod' of the clubhouse is complete. Eventually, the clubhouse will comprise six of these pods. Plans call for a separate Bath and Tennis Club, bike and pedestrian paths, picnic areas and swimming pools. Originally the 565 acres were pasture, covered with pine trees and scrub palmettos. Some areas are heavily wooded. In most instances the terrain was left intact but the landscape architect, Rood Landscaping of Tequesta, added color by introducing flowering shrubs such as alamanda, flame vine, oleander and hibiscus. First to be designed by Schwab & Twitty were the golf cottages. All natural materials have been designated for the construction of this housing—handsplit
(Continued)

Wet bar and wine storage is attractive element of this kitchen dining area.





Pleasant, cheerful informal loggia room of a golf cottage, where a panorama of golfing activities goes on from early morn 'til dusk.

Eastpointe

wood shingles for roofs, reverse board and batten plywood exterior walls stained a natural dark russet brown, and all wood frame construction. The wood trim is painted a darker brown. There will be three and four golf cottages per cluster with a parking courtyard incorporating one covered parking space for each cottage. Staggered placement of the cottages on the site will provide a golf course view from each residence. A

decorative wall will be constructed in front of each cluster. Models of the three floor plans are completed, two having approximately 2,000 square feet and one having 1,200 square feet of total living space. The cottages offer either a loggia or porch, and a large separate utility room containing a full size washer and dryer. The larger cottages offer oversized kitchens, and compartmented baths featuring the new 'ultra bath'

which is a wider and longer than ordinary oval tub. The homes offer a better than average size foyer, a remote master bedroom and walk in closets. Kitchens offer all natural wood cabinets. Living rooms are finished in reverse board and batten, some with a white pickled finish. Fireplaces are available. Frame construction has been designated throughout the community to assure the structures will blend with

(Continued)



The foursome on the eighteenth green can look forward to a delightful light luncheon in the dining area of this golf cottage, before starting on a second eighteen. Dining adjacent to the bar and kitchen, it is a cool retreat for lunch, and a cheerful cocktail center.



Member and guest entry to compact golf club building of low maintenance wood. Note wide overhangs.

Putting green to the west of clubhouse — golf cottages are seen in the distance.





Comfortable golfers' grille, with open grill-kitchen. Wood treatment of walls and high wooden trusses add much to cozy atmosphere here.

Eastpointe

the woodsy setting. The next models scheduled are those for the single story townhouse lakefront residences. Market preference will determine the exact number of unit types to be built. A total of 745 residential dwelling units will be built at the Eastpointe Country Club community, 70 per cent of which are designated single family detached. The PUD zoning allows for flexibility in

product. While the same number of residences applies, the type of unit may vary according to market demand. This is an extremely important factor when considering a community of this size and scope which will require many years to complete. Eastpointe on the ocean offers purchasers what they are looking for when they come to Florida—surf, sun, sand and warm breezes.

Eastpointe Country Club offers what they didn't expect to find in Florida—woods and gently rolling terrain. Those who live at the oceanfront community have the opportunity to procure equity ownership at the country club or to otherwise use the country club recreation facilities. The two complement each other. Eastpointe offers the best of both worlds in its two communities.



The dramatic entrance foyer features a dancing Balinese figurine, standing in front of a wood and bronze-mirrored screen.

To The East

Richard Plumer Interior Design, Interiors

Ron Fidler, Designer

Yuichi Idaka, Photography

Out of the concept of a proper representation of the American Lifestyle comes an apartment design that lifts the spirit and replenishes the soul. In an atmosphere of serenity and grace, modern design takes on a new meaning. There is no feeling like the one expressed in the clean, straight, unbroken line of modern design. It's the simple solution, yet elegant in its directness. The owners of this apartment do not require its use for every day living, but rather for a private

and quiet retreat from lives filled with many social and political duties. Their principal home is a palatial one. A second abode sounds glamorous to the average person, for it is an apartment in Paris filled with fine furnishings and all services for much important entertaining. Recently this handsome and keenly intelligent couple decided they were very much in need of a special place in which to spend a few weeks of the year by themselves, a place to relax their



Against a bronze-mirrored wall, this handsome modern seating arrangement creates a comfortable conversation area with a view of the sea.

physical beings and restore their fine energies through isolated tranquility. They selected Florida for the sun and salt air reinvigoration offered as far away from home as possible. They found a small apartment in an elegant new building, The Kenilworth, in Bal Harbour, Miami Beach—the essence of the Florida Gold Coast. They were referred to the Miami-based firm, Richard Plumer Interior Design, to furnish this retreat, having sought a design firm

which was reliable, established and stable, and which would give them all required services and respect their privacy. Indeed it was a happy marriage. While many Americans strive to look like Paris through interior decor, this couple's restful dream retreat was pictured by them as clean, placid American Modern. They were to fly into Florida with a few resort clothes and nothing more—no artifacts nor bric-a-brac for the new apartment. Proffered

(Continued)



Custom designed cabinetry contains storage, desk and a bar. Covered in vinyl suede with chrome trim, wood dividers support a glass shelf.

To The East

this assignment by his firm, Ron Fidler had been the designer for several large architectural firms and hotel chains before coming to Miami, and was experienced in working with the top echelon of social and political clients in Washington, D.C. The three found an immediate rapport, and he was able to produce what was desired. Florida Architecture takes you inside this apartment where the "difference" is apparent immediately. Beginning with a dramatic entry, a bronze-mirrored and wood screen is the background for a happy Balinese

dancer. The alternating wood panels of the screen are painted beige, wiped with a brown glaze. The bronze mirror is then carried into the living room, covering one entire wall. This greeting is a glorious one and leads lightly into a living area filled with airy and marvelously comfortable seating, interestingly covered in two different, harmonized fabrics. The furnishings are like stepping stones in a pool of light, enclosed by suede-covered cabinets along one wall. These cabinets, the desk and bar designed by Fidler, are all covered in

(Continued)



The reflection of a sparkling chandelier is seen in the glass-top dining table floating on bands of gold and silver. The mirror and wood treatment is used again, creating an atmosphere of gracious hospitality. Comfortable chairs are beautiful in suede covering.



Occasional overnight guests are treated to the brown and off-white decoration of this striking bedroom. Modern 'tree' print sets theme.

To The East

vinyl suede with chrome trim and hardware. Solid wood panels separate the individual units and support a floating glass shelf. Being world travelers, the owners display both large and small artifacts in this unit, either above or below the glass shelf. An invitation to dinner can only be a thrilling experience in a dining room with a vaulted, mirrored ceiling. The reflection of a sparkling chandelier is seen in the glass-topped dining table, floating on bands of gold and silver and surrounded

by suede-covered chairs. The mirror and wood treatment is used again in creating an atmosphere of gracious hospitality, which is enhanced by brilliant table settings and the joy of good company. The view is magnificent all around and all year 'round. Balconies expand the space in the living room, dining room and master bedroom—all with unique and breathtaking views. Overnight guests occupy the brown bedroom—a comfortable, cool room done in a suggested pattern of trees go-



The owners' preference for a pink master bedroom was translated into a veritable garden of pinks with white customized furniture.

ing on forever, against a deep, rich brown background sharply lightened by natural cotton covered chairs and the white-and-chrome furniture. Along the way in this design project, the clients suggested pink for the master bedroom. Interpreted by the designer, this room became an elegant garden, resplendent in pinks, pale shades of green, and whites endlessly reflected in the mirrored walls and furniture, all designed by Mr. Fidler. The headboard which provides storage behind, has two drop-down shelves in front for night stands—all with mirror facing. At the base of the headboard on each side, an indirect light is provided to be turned on at night if one person wishes to get up without disturbing the other. The master bath is everything it should be with an elegant step-up tub lighted by a chandelier, plus a mirrored wall of vanity lights. Thusly, these clients have the best of both worlds—the East, and the Western world of American knowhow and resources, which make living complete.





Literally carved through and around a tropical wilderness, viewing this golf course is an aesthetic experience for players and non-players.

Wilderness Country Club

Richard W. Morris, A.I.A., Architect

*Boran Craig Schreck, Contractors
Art Hills, A.S.G.C.A., Golf Course Architect
Wadsworth Construction Co.,*

*Gold Course Contractors
William Vines, A.I.P., Land Planner
Alden Thomas Harris, Interiors
Jean Calhoun, Designer
Yuichi Idaka, Photographer*

The creation of the Wilderness Country Club is a result of a sustained effort on the part of many professionals working together. This includes the Frank family, owners of the real estate, who originally conceived the idea to create a golf course and residential community within a truly wilderness area. This land is rich in old oak trees, cypress, maples and many sub-tropical flora. When one considers the location of this real estate

to the Naples community, he is immediately struck not only by its beauty, but by the fact that it has been so long unblemished during the growth of the community. The developers, Wilderness Country Club Partnership, Ltd., consisting of Wes Downing, Earl Frye, and Charles Shumway, managing partner, assembled an outstanding design team which included land planner, Bill Vines; golf course architect, Arthur Hills and



Using wood and native stone, design of the Clubhouse nestles into the lush tropical surroundings, aided by adroit, talented landscaping.

Associates; architect, Richard Morris, A.I.A.; engineer, Arthur Quinnell of Tri-County Engineering; and, landscape designer, Joanne Smallwood. The overall planning consideration was to preserve the naturalness of the site, to create an interesting golf course, and at the same time to conform to certain local prerequisites and to solve specific problems which arose on this piece of land. The property is bordered on one side by

the Gordon River, and much of the real estate originally was swamp land. Because this property is at the end of the Naples aquafier, which until only recently supplied nearly 80% of the domestic water for the city of Naples, the designers and planners were faced with the task of retaining all of the natural rainfall on the property and to eliminate run-off into the Gordon River except at flood stages which can occur during the

rainy season. This presented the golf course architect a unique additional problem. It was solved by creating twelve lakes in these verdant surroundings. It was the close cooperation among Bill Vines, Tri-County Engineering, and Arthur Hills who, working together, evolved a plan which was sensitive to the preservation of the site and would be completely successful in controlling water and drainage. Particular attention

(Continued)



From main entrance, garden path leads to the golf cart parking area, adjacent to the Pro Shop, designed around superb native pine tree.

Wilderness Country Club

was given to maintaining seasonal moisture levels within the hardwood hammocks and the cypress heads which need standing water for a number of months of the year in order to live in the new environment. The end product is a physical development which is a series of superb building sites, with every housing unit having an unrestricted private view of the golf course; an exceptionally beautiful golf course has evolved around mature, rare Florida tropical hardwoods. After approximately two-and-one-half years of planning, construction was started in 1974. During the construction, Paul Frank, son of the

owner of the real estate, was employed as the greens superintendent. Paul and his father still live on the property. Cooperation between Paul Frank, Art Hills, and the Wadsworth Construction team enabled the course to be brought to maturity in twelve months, so that play actually began on January 1st, of 1975. It was an unusual feat to mature a golf course in this time span, but Paul performed a labor of love in bringing the course rapidly to prime condition. He was, fondly, creating a golf course on the land, tropical forests and open fields where he had grown up and lived his entire life. During this period, Richard

Morris, the architect, had been working to create buildings which would be appropriate to the Wilderness site. Morris has spent most of his years designing custom homes in the luxury price range. He elected to use as much of the same native materials on the condominiums as he had often used in his custom homes: particularly local stone, hand cut wood siding and cedar shakes over the roofing material. His experience in designing fine homes was of great value in ensuring the same quality of design prevalent among the fine homes of Naples. Top quality construction was a must, and therefore the construction of all buildings



The handsome, spacious two-story Clubhouse is located on a knoll overlooking the golf course. A basement houses locker rooms and carts.

at Wilderness was entrusted to the firm of Boran, Craig, Schreck Contractors. Their cooperation with the owners and all members of the design team proved of inestimable value. The design of the condominium units places the kitchen in the heart of the living area to offer a view of the golf course from not only the kitchen but dinette area. Even from the dining room one can feel a part of the magnificent scenery. Part of the success of these designs is that the units are open and airy, and do not have the

feeling of the usual apartment unit but more that of an individual residential home, with abundant use of windows, and generous open spaces in all areas. Richard Morris was also given the challenging commission to design the Clubhouse. One of the unique features of this Clubhouse is that it is a two-story building constructed with a basement—a rarity in Southern Florida. The design coupled with its landscaping actually make this structure interestingly appear to be a one-story edifice! Here again the coordi-

nation among all members of the design team in the early stages and throughout construction has resulted in a superlative resultant building in a near perfect setting. The Clubhouse fits beautifully and relates to golfing activities which occur at the first and tenth tees, and the finishing 18th green, affording views of the golf course and nearby lake. The landscape problem presented was how to unite this elevated Clubhouse with the existing pines and oaks at a lower level, and the solution was to haul in

(Continued)



From the elevated dining room, diners look out over the 18th green and its fairway, through tropical foliage to condominium units beyond.

Wilderness Country Club

3,000 yards of fill, then sculpture and blend the earth in with the rolling terrain of the golf course—saving a beautiful specimen oak tree and two pine trees in the area. These were saved by providing wells, walled with railroad ties, then the earth was formed around them to blend with the Clubhouse. A garden path was created around the oak and through the two beautiful pines, leading to the golf cart parking area. Designed with both practical and aesthetic values in mind, golfers are directed from the Club driveway along this winding path to the area where golf carts are parked, and to the nearby pro shop, locker room

entrance and outdoor patio area. This dedication, throughout the development, to preserve every possible tree and yet provide access roads and paths to areas and buildings, characterizes the happy marriage of architecture and landscape design. It also meant that many decisions could not be entirely pre-planned, but were solved along the way during construction of the golf course and the building by a united effort of all parties concerned. Here again, the contracting firm of Boran, Craig, Schreck was always of great help. A drive today through the Wilderness is a personally rewarding experience of wide vistas across fairways

and lakes, succeeded by moments of quiet isolation in shady groves. Contract for the interior design of the Wilderness Country Club Clubhouse was awarded to the firm of Alden Thomas Harris, Inc., with Jean Calhoun, ASID, being designated as project coordinator. The requirements set forth were to create a pleasant environment for golfers in which to relax and dine—a design which would blend with the architecture and true wilderness feeling of the property. Spikeproof carpeting was specified to be used throughout the Clubhouse. A fixed budget was named. Colors chosen were predominantly earth tones: namely



The outside dining terrace can be seen from the lounge, where wood and stone give a feeling of intimacy. The decor of the Clubhouse expressly relates to the exterior, by the use of native stone columns and sheer linen draperies draw in either direction, to stack in small space for viewing.

brown, beige and white, with bright color accents in each room. A strong brown and white print was found which could hold its own in a striking manner against the white-rubbed cypress walls, topped with dark beamed ceilings and emanating from masses of sand colored carpeting. The furniture was selected to convey an English country style feeling, in harmony with the rustic nature of the exterior and surroundings. The entrance hall makes a strong statement for the

feeling of the Club. Three large wrought-iron rings with attached brass lanterns hang from chains—the choice for chandeliers. The eye is drawn to an important beige burlap hunting scene adorning one wall, where a large sideboard, antiques in subtly shaded dark Chinese red stands in the center. Above the chest is a hand-carved eagle, flanked by two framed prints of early Florida Indians. In the lounge area, an interesting brown and white fabric design depicting finely

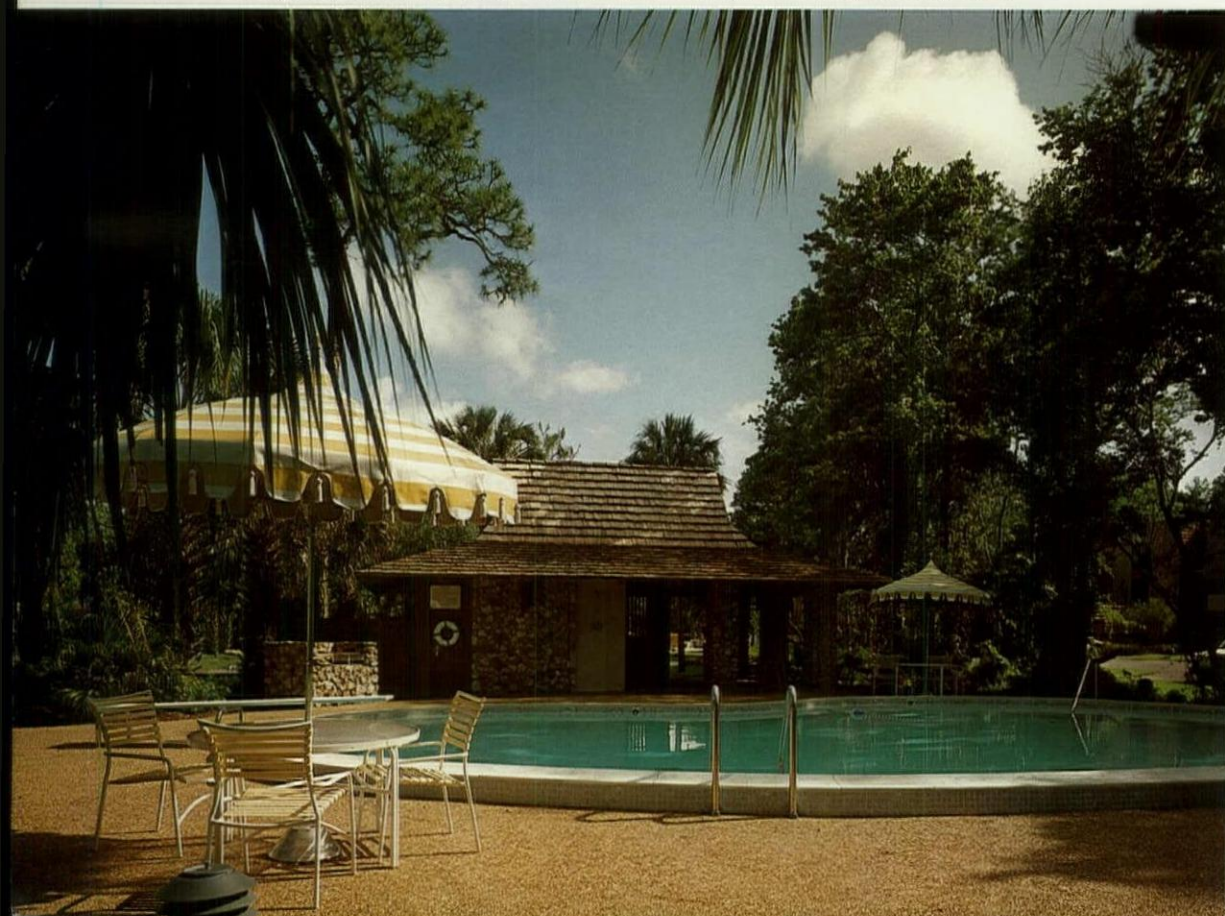
etched leaves is used for shaped cornices between stone columns, which divide glass doors leading out onto the terrace. Two dark brown suede-cloth, tuxedo sofas flank one of the stone columns. The generous size dining room also has the brown and white leaf-patterned fabric covering cornices over sheer linen draperies. Natural color grasscloth is used as wall covering, giving a warm feeling to this large area. The dark beamed ceiling is complemented by a beautiful

(Continued)



Condominiums glimpsed through native vegetation. Landscape designer was most successful in blending other materials similar in character.

First pool area completed is nestled in a lush hammock of its very own.



Wilderness Country Club

dark oak cabinet with hutch top, displaying a collection of antique brown and white American Marine China. In the condominium area the buildings have been separated from the golf course as much as possible, yet affording a framed view from most of the apartments through the woods looking over the golf course and its many lakes. The swimming pool area is located adjacent to the condominiums and not at the Clubhouse. This is also the case with the tennis courts which are located in a beautiful setting at the end of a lake. The goal of this group of professionals has been to leave Wilderness with as much of the natural beauty as humanly possible, so that man and his environment can interrelate.





By eliminating the patio of their Wilderness apartment, Mr. and Mrs. Frank Comparato have a fine view of the golf course and clubhouse.

The luxurious velvet sofa arrangement dominates the living area, achieving a subtle elegance.

Pat Ford, Assoc. A.S.I.D., Interiors



Enthusiastic residents of the Wilderness Country Club, Mr. and Mrs. Frank Comparato requested a simple, yet elegant decor for their ground level apartment. Their designer, Pat Ford, achieved this with simple, straight-lined furniture of quality against a background of wall-covering designed of silvery mylar, overlaid with slender shaped hearts of palm in white, beige and gold. A background wall was utilized with a cabinet housing television, stereo and much compartmented storage space. This unit is accessorized with an Art Deco picture, framed in chrome and flanked by shaped circles of chrome, concealing lights. Mirrored walls reflect the etageres of chrome and glass, lavishly adorned with crystal, as well as the bronze glass top of the dining table. Dining chairs have a chrome base and are upholstered in an ivory beige linen with a velvet stripe. This type decor is carried throughout the apartment, and it is totally a unique, yet homey residence for the Comparatos, one where they welcome many guests.



Wilderness Country Club

Holland T. Salley, A.S.I.D., Designer

This is a one page story. We show only the picture above, as designed by Holland T. Salley, A.S.I.D. of Naples, Florida. This ground floor condominium apartment houses a family who enjoy golfing, and here at the Wilderness Country Club, all they need do is step outside to a waiting golf cart for an early tee off! Basic colors of the apartment are aqua, melon, yellow and off-white. Off-white, twist, nylon carpeting is carried throughout for greater visual spaciousness. All of the upholstered pieces in the living room are covered in a stylized

print of trees and flowers. For added architectural detail, crown moulding and a chair rail are used in this room, the foyer and dining room in contrasting off-white against aqua walls. Adequate lighting for reading is provided in all areas. A flavor of the Oriental is carried throughout. This is shown in the octagonal coffee table and bamboo lamps. The dining table is also octagonal, seating six. The study is done in an orange and beige grasscloth for wall covering, and all woodwork here is glazed in this coloration. A sofa bed provides addi-

tional sleeping accommodations for two, while two contemporary tall units offer ample desk and storage space. There are two comfortable chairs for viewing television or relaxing. The master bedroom and guest bedroom have draperies and soft valances of the same color palette as the living room, and again the Oriental flavor is carried out in the wood finish furniture in both bedrooms. The concept fills the requirements set forth in its inception—that of beauty, efficiency and livability.





The angular structure of the building is softened by the curved walks, the free style swimming pool design, and lush landscaping.

Kenilworth

Marchesani, Cohen & Associates, Architects

*Jeffrey Howard and Assoc., Interiors
Don Rutledge Interiors, Interiors
Lighting and Metal Sculpture, Garland Originals
Martin Margulies, Contractor
Crouse and Partners, Structural Engineers
Hufsey, Nicolaides Assoc., Mechanical Engineers
Bruce Howard Assoc., Landscape Architect
Yuichi Idaka, Photography*

A landmark in elegant Bal Harbour, Miami Beach, the old Kenilworth Hotel was a name known to millions of Americans who had never visited Florida, as well as to those fortunates who make South Florida their permanent or winter home. The early Arthur Godfrey radio broadcasts emanated from there, and he was lavish in his praise of the location, the scenic views as far up as Fort Lauder-

dale and down the Atlantic coastline as far as the eye could see. In the 30's and 40's this famous hotel continued to offer the fastidious services reminiscent of the early 1900's. It was a place of importance for the sophisticated, the piece d'resistance for social climbers. Though visibly aging, she continued to remain a gallant lady among hostelries far into the 60's. When the last owners, there

(Continued)



The entrance drive winds under the building at grade, and allows the doorman and all occupants full weather protection always.

Kenilworth

had been a number over the years, decided to place the Kenilworth on the market, at least ten buyers came forward, for this was prime property being offered during what was to become the final months of the second great Florida Real Estate Boom. However, these owners had a certain amount of sentiment about their property. They were concerned about what future developers might

have in mind, shuddering at the thought of a motel-type operation being erected on the ashes of the illustrious Queen of Inns. So when Mr. John Lang Looby, a long-time resident of Bal Harbour, and his business partner, Mr. Martin Margulies, came into their offices with a concept of tearing down the old building and erecting a tower of truly deluxe, livable condominiums with a low key

(Continued)





White pickled wood with fretwork design contributes to the tropical aura of the Kenilworth main lobby, adding much distinction.

Kenilworth

profile—to be called the Kenilworth—the property was immediately sold for the asking price of \$3,200,000. Jack Looby and Marty Margulies not only had a concept, they had already assembled an excellent talent group to design and complete the project as they envisioned it. The two had worked together successfully before, and a partnership was never more ideally suited for such a venture, which was to eventually cost an addi-

tional \$25,000,000. The older Looby could temper the 37-year old visionary, Margulies, both of whom were wealthy enough in their own right to get things underway without delay, making later financing easily manageable. The new owners ran the hotel through the rest of the season letting it phase itself out with the regulars who visited each year. This allowed them time to have architectural and interior design plans well

(Continued)



Artistic touches throughout this building are everywhere apparent in this fine new building, making it a delight to be invited.



Special carpeting design makes these lobby groupings especially warm and friendly places to visit with one's friends and neighbors.

Kenilworth

underway by the time of the closing of the hotel operation on May 2, 1974. During this month the new owners gave a party for 700 saddened press and friends—a farewell to the 'old days'. On June 9th the hotel was imploded—a demolition process which stirred much copy in the local news and some concern by the surrounding property owners. Dynamiting the first floor in a highly technical procedure, the building crum-

bled neatly to its demise. At just about this time, the Real Estate Market was also beginning to crumble, but the new owners were still enthused and confident, knowing that the people who have important money always seem to have money. The units were to sell from \$120,000 up to \$300,000. The architectural firm of Marchesani, Cohen & Associates had been selected for the new Kenilworth's design, and this group knew

they were creating a luxury condominium, preserving the character of the ocean-front site, and an edifice inside and out to proudly carry on the illustrious name. Set back a minimum of 150 feet from the street, the new tower began rising eighteen stories above Collins Avenue with the complete front of the property developed with only access roads and landscaping. All parking is contained in a two story garage below the tower, which sits par-



Cane and wicker furnishings contribute to the tropical and pleasant atmosphere of the new Kenilworth on Miami Beach's Goldcoast location. The new owners of this property spared no expense nor effort to make this building one of the most successful condominiums.

allel to the long axis of the site, and is oriented North and South to allow for full views of the Atlantic Ocean and the Intracoastal Waterway from all apartments. The Kenilworth has nine units per floor, with a total of one hundred and forty-nine units in the building. The lobby is an exciting series of levels, with interior gardens and pools. The lobby provides access to the tower elevators, the private Kenilworth Club, Men's

Club and Ladies Card Room. The recreation deck sits above the garage and wraps around the complete building. Access is provided at an upper level by either elevator or monumental stairs from the lobby area. When one walks out on the deck he gets the first magnificent view of the wide sandy beach and beyond. The angular structure of the building is softened by the curved walks, the free-style swimming pool, and the

lush landscaping. The deck is finished in multi-colored stones, blending harmoniously with the warm beige color of the tower. All the building components are color coded including the bronze glass, beige balcony railings, bronze aluminum finish, and bronze and beige paint colors. The exterior of the tower is further softened by large semi-circular cutouts on the vertical end walls of each terrace. This one exterior feature alone

(Continued)



An important feature of the Kenilworth is the private club, open to members other than residents of the highrise condominium.

Kenilworth

took expertise and craftsmanship. Margulies, acting as General Contractor as well as owner, assembled a professional building team. Many workers he knew well from his previous building projects, and when the construction crew finished the long day, he would start walking the empty hallways looking for the slightest quality flaw. It was not long before each and every worker was in-

grained and enthused with the fact that this was to be a very special building. However fine the building design, however meticulous the quality which goes into the construction, people live inside. And one of the most important features of the new Kenilworth is the excellence of the interior design. This was one of the prime considerations of the builder-owners—to create a place to which people

would gravitate because of the importance and aura of fine interior design. Mr. Margulies had long had one person in mind who could accomplish this, Don Rutledge. Witnessing other commercial and residential projects from this design firm, he determined Rutledge was the individual to complete the Kenilworth to his own ultimate satisfaction. Jeffrey Howard and Associates



Serpentine dividers add to the charm of the Kenilworth Club's warm interiors, making this dining place a gourmet's treasure.

were also employed to assemble and install the furnishings and finishing touches of the design, to the ultimate pleasure of everyone who is privileged to live in or be invited to the Kenilworth. The tropical atmosphere so delightfully portrayed in the public spaces was inspired by South Florida's natural abundance of sun, sand and sea. The influence of these elements is felt in the warm

sand tones of brick, the use of weathered, white pickled wood designs and white tile flooring in the lobby. The eclectic style of furnishings is light in scale. Chairs and sofas wear natural fabrics, adding to the sophistication of simplicity. Artwork and accessories are not each, in themselves, recognized as outstanding; however, the way in which each is placed with a superior level of

taste, contribute to the total outstanding atmosphere. From the finest furniture sources, chairs and sofas of wicker and cane were ordered for this theater of tropical elegance. A myriad of planters and healthy growing greenery add more of the equatorial motif. Adding the sea and the sand and the sky with its colorful cloud formations—the Kenilworth gives it all to you on a sterling silver platter.





View of Water Glades Beach Club's recreational area, with its cluster of octagonally shaped roof tops. Lost Tree Village is to the north.

Water Glades

Edward Durell Stone Assoc., Architects

John G. Baccari, Supervising Architect
 The Childs-Dreyfus Group, Interiors
 Frank J. Rooney, Contractor
 Residential Buildings
 Holdern Construction Co., Contractor
 Recreation Facilities
 Crouse & Partners, Structural Engineers
 Edward Durell Stone, Jr. & Assoc.
 Landscape Architects
 Yuichi Idaka, Photography

Combine the creativity of internationally renowned architect, Edward Durell Stone, with the serenely beautiful setting of the northernmost end of Singer Island, and the result is a trio of timeless, classic towers known as Water Glades. Durell Stone planned Water Glades around the triple design themes of privacy, comfort and maximum use of the area's very special geographic features. The three poured-in-place concrete towers of the complex were given

an axial orientation on the 12½ acre site to provide each apartment residence with unobstructed views of the ocean on the east, the widest portion of Lake Worth on the west, and the sweeping vistas of natural, undisturbed beaches to the north and south. A series of octagonally shaped decks conceal all under-cover parking facilities, located for convenience near each apartment tower. These decks, and the facilities above and beneath, are related to the same
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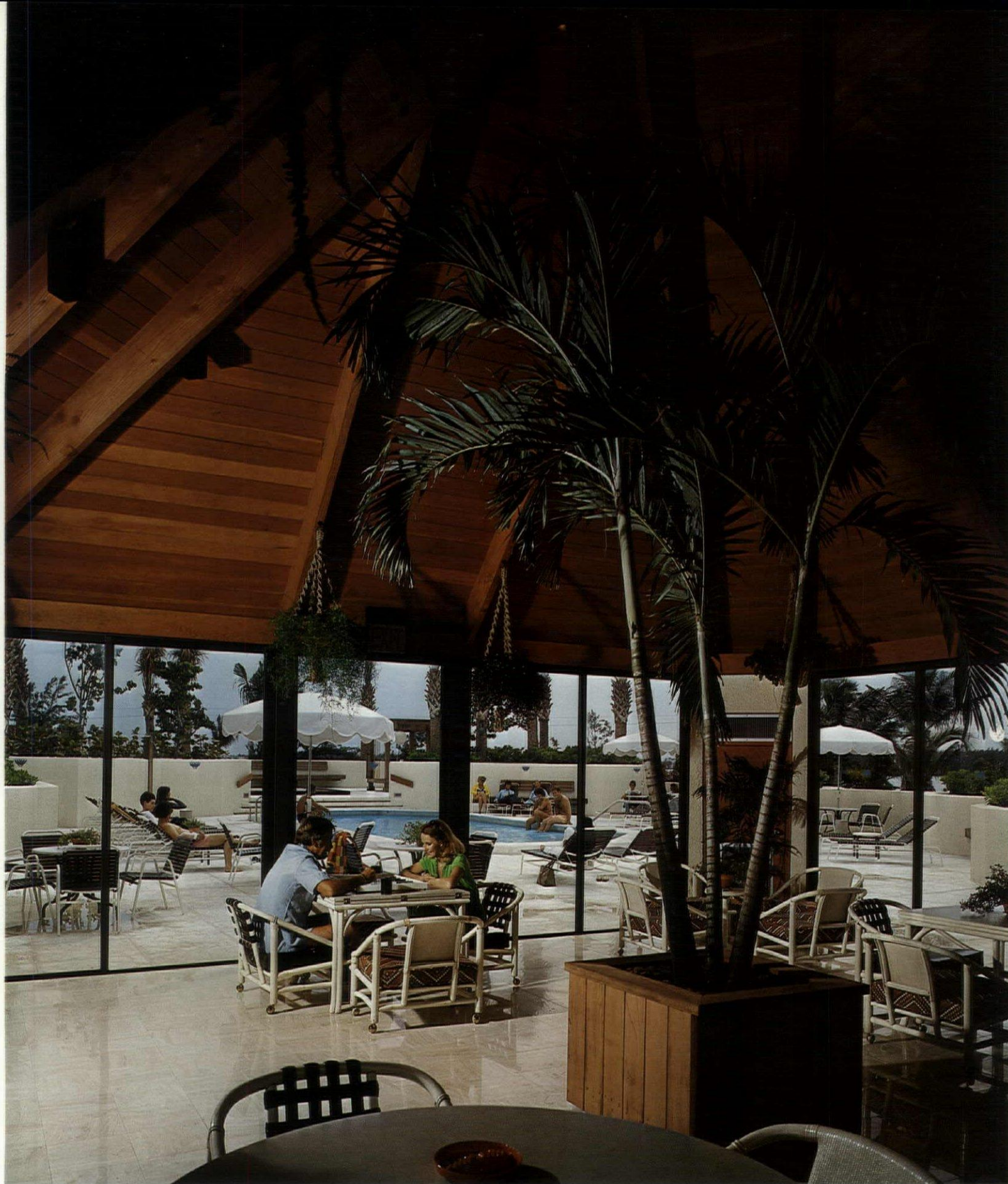
Natural wood walkways arch gracefully over the sand dunes. Wooden stairways lead to the sweeping beach of the Atlantic.

Water Glades

general axial orientation by way of their exterior shape, and serve to link the towers in one continuous pattern. The decks located at the northern and southern edges of the complex are each topped with a pair of all-weather surface tennis courts. Two of the courts are lighted for night play. The same intersecting octagonal shapes, in a more extended version of the design, create the centrally located recreation deck, site of the Water Glades Beach Club.

Here, the primary geometric form is repeated again and again in the octagonal shapes of the two swimming pools and the cluster of domed roofs on the glass walled social pavilion. The various activities available on these recreation decks are given added emphasis by staggering the platforms on several levels. All landscaping is contained within a multitude of geometrically shaped, poured concrete planters which further serve to accentuate the

flow of pattern between various areas. Raised, natural wood gazebo-like structures are tucked into corners of the Beach Club deck, their latticed roofs again in the familiar octagonal shape. Each of the Beach Club's pools are oriented to a different direction. The one on the upper level, closest to the social pavilion and the shuffleboard courts, has an east-west direction. The second pool, closeby the putting green, offers sunbathers and swimmers a north-



Beamed, octagonal ceiling of the social pavilion's main room soars skyward permitting a full size areca palm to flourish.

south orientation. The pavilion itself has a cluster design, with a central cathedral ceiling of natural wood. A full kitchen is available for resident party use, as well as men's and women's saunas and a large multi-purpose party room. Because of its glass walled exterior, plants grow well in the pavilion, and lush hanging baskets are suspended from the wood beams. A full size natural palm tree grows in its own wooden planter in the center of the octagonal

shaped main room, reaching up toward the central peak of the high ceiling. By building the recreation decks below grade on the site, Durell Stone was able to make excellent use of the natural setting. The rugged dunes with their natural vegetation are seen from their best possible vantage point. And perhaps more importantly, they provide an ideal windbreak against occasional strong ocean winds. Access to the ocean is reached via two wooden dune walks

which arch gracefully over the tall pampas grass and sprawling sea grape trees before descending to the sandy beach below. Constructed of bleached cypress planking, the dune walks, at their crest, serve as a marvelous spot to survey the surrounding terrain. The walks have been strategically placed at either end of the central recreation deck to be easily accessible from the Beach Club or the residential structures. Security from outside intrusion, either

(Continued)



Two of Water Glades' four tennis courts. Daytime use is enjoyable with ocean breezes. All-weather surfaced courts are night-lighted.



Shuffleboard courts are tucked into one corner of the Beach Club's recreation deck.

Water Glades

from the ocean side or the street entrance, is assured by Water Glades own on-site security force. An entrance guard house is manned 24 hours a day, with a communications system enabling the uniformed guard to announce all visitors prior to entry. The visitor entering Water Glades, after first passing the guard house, travels through the clipped and manicured grounds to the tower of his destination. Additional visual interest is provided by the fact that the architect has designated a variance of height for each of the three towers. Tower 100, the first to be opened and occupied, contains 19 stories. Towers 200 and 300 are 22 and 26 stories respectively. The function of the tower interiors is expressed in the building's exterior design. Wide vertical bands, formed by the recessed windows centered on each floor, stress privacy and the feeling of separateness in the in-



The lobby of each Tower is uniquely different, yet alike in the use of teak paneling, natural leather seating areas and soft carpeting.

Tropically landscaped Security Gate greets residents and visitors.

dividual residences. Horizontal ribs define the wrap-around terraces with their completely private and spectacular view. By planning only four units per floor, it was possible to give each residence an unobstructed 180 degree view and the maximum span of available daylight as well. Because every unit is a corner apartment, interiors could be designed for flexibility of function and to further develop the privacy theme. Each room in the residence can be reached from a central entrance foyer, a feature that affords a high degree of noise control. The resulting design is that of a spacious private home, rather than a stereotyped apartment layout. The residence pictured in these pages is typical of the awareness of the natural surroundings that marks the interior design of most privately owned Water Glades apartments. Designed by Jack Childs of the Childs-Dreyfus Group, Chicago, many of the sea and earth tones have been utilized throughout the home. Cool terra cotta tile, earthy yet elegant, covers

(Continued)





White cedar paneling and cool terra cotta tile provide serene setting for the panoramic ocean view from a Water Glades living room.

Spacious master bedroom with mirrored storage wall typifies apartments.



Water Glades

all floors of the two bedroom, two bath apartment, with the exception of the fully carpeted master bedroom suite. The 12" square tiles, each subtly varied in shading, are also carried out onto the terrace floor. White cedar paneling surfaces the walls of the living room and foyer, providing a soft, neutral background for the brilliant turquoise waters of the ocean beyond. Sand toned nubby fabric upholsters the comfortable sectional couch. The same neutral coloring is found in the background of the blue and terra cotta patterned Oriental carpet which serves as a focal point for the main seating area. A royal blue, lacquer framed, side chair is upholstered in a contemporary blue and white plain cotton fabric which appears again as throw pillows on the couch. Original

(Continued)





With its private access to the terrace, the second bedroom is easily converted to a den, a second living area to be enjoyed daily.

Second bedroom can function as a game room or library. A useful wet bar has been created in a closet at the room's entrance foyer.





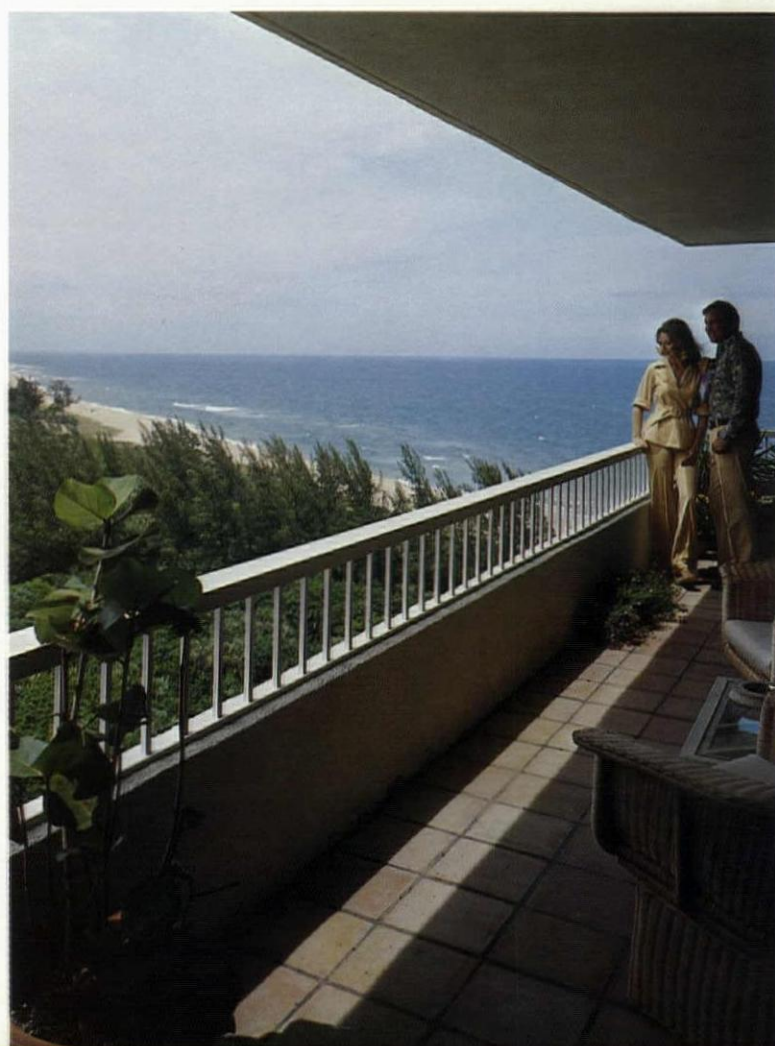
Designed by Edward Durell Stone, with four apartments per floor, each unit enjoys a 180 degree panoramic view of surrounding areas.

Water Glades

seascape paintings by artist Laurence Sisson, obtained from Mr. and Mrs. John W. Payson's Hobe Sound Galleries, point up the beauty of the surrounding environment. Designer Jack Childs has taken full advantage of that environment by eschewing draperies, opting rather for floor-to-ceiling Bahamian shutters which can be arranged at will across the window walls. A mirrored, Parsons-style game table has been placed at the strategic corner angle of the room, surrounded by scorched cane Howdah chairs. Masses of natural greenery, in a variety of interestingly shaped terra cotta pots are banked against another section of the window wall, surrounding a carved wooden statue on a pedestal. The full sized dining area, a continuation of the living room, has its rear wall completely mirrored to further reflect the exterior view. A rectangular glass and chrome table stands on another Oriental carpet. Four carved, wood framed, chairs have seats upholstered in the crisp blue and white plaid. The

(Continued)

Wrap-around terrace is a favorite spot for residents to enjoy ocean-watching, and the beauty of sunsets.





Adjacent to the foyer and dining room, kitchens are efficient and superbly equipped. The cabinetry is imported from Germany.

Water Glades

galley-style kitchen, which opens from both the entrance foyer and the dining room, has imported German cabinetry in sparkling white. A mini-version of the blue and white plaid seen in the upholstery fabric has been used as background wall paper in the kitchen area. The apartment's second bedroom, which has its own private entrance onto the terrace, has been furnished as a library den. A wet bar has been recessed into the entrance area, utilizing the smaller of the room's two closets.

Sunny, natural toned grass cloth covers the walls, serving as a backdrop for one full wall of floor-to-ceiling bookshelves. The shelves offer a delightful setting not only for treasured books but for collections of art objects and interesting shells collected on the beach. A convertible sofa bed and matching arm chair are cornered around a substantial end table. The sofa is heaped with a collection of patterned and textured throw pillows which offer an interesting counterpoint to the stylized Indian

design of the fringed area rug. The room glows with warmth and individuality, and even in a touch of whimsy, with an antique marble-topped chamber commode serving as a miniature coffee table. Quiet elegance marks the master suite where the predominant color theme is apricot and beige. A contemporary note is the use of mirror chrome strip-ping as crown moulding around the ceiling and to delineate areas of the room. A Sisson 'seascape at sunset' over the king size bed echoes the apricot



Master bath offers Roman marble tub for her, oversized stall shower for him. Double vanity has integral scalloped shaped twin sinks.

tones in the evening sky as well as the soft coloring of the thick plush carpeting. The same subtle coloring is carried into the master bath where it is reinterpreted in the soft beige tones of the raised marble Roman tub and matching double sink vanity. The mirrored tub alcove is cornered on one side by a glass enclosed oversized shower stall. Fabric wall covering in a Bargello-like flame stitch pattern, ties together the overall coloring of the master suite. The luxurious, yet relaxed lifestyle of

Water Glades enables residents to thoroughly enjoy the magnificent natural setting while having every possible convenience close at hand. On-site staff and maintenance crews furnish superb service while owners are in residence, as well as when they are away on vacation or at northern homes. Attention to detail includes such niceties as a contractual arrangement with a local plant service firm to attend to the care and feeding of owner's treasured house plants when they are absent.

The same firm cares year round for the luxuriant foliage that is so much a part of the interior decor throughout the buildings' public areas. Privacy, comfort and service are thus the key operating words at Water Glades. These are provided by Durell Stone's unique architecture and the constant efforts of the complex's highly trained staff. Equally as significant is Water Glades' desirable location and unparalleled setting. Provided bountifully, as only it can be, by Mother Nature herself.



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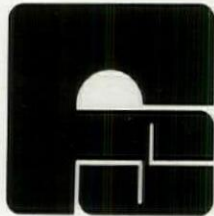
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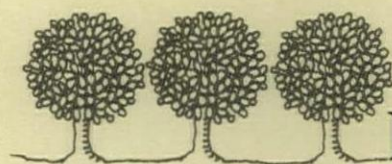


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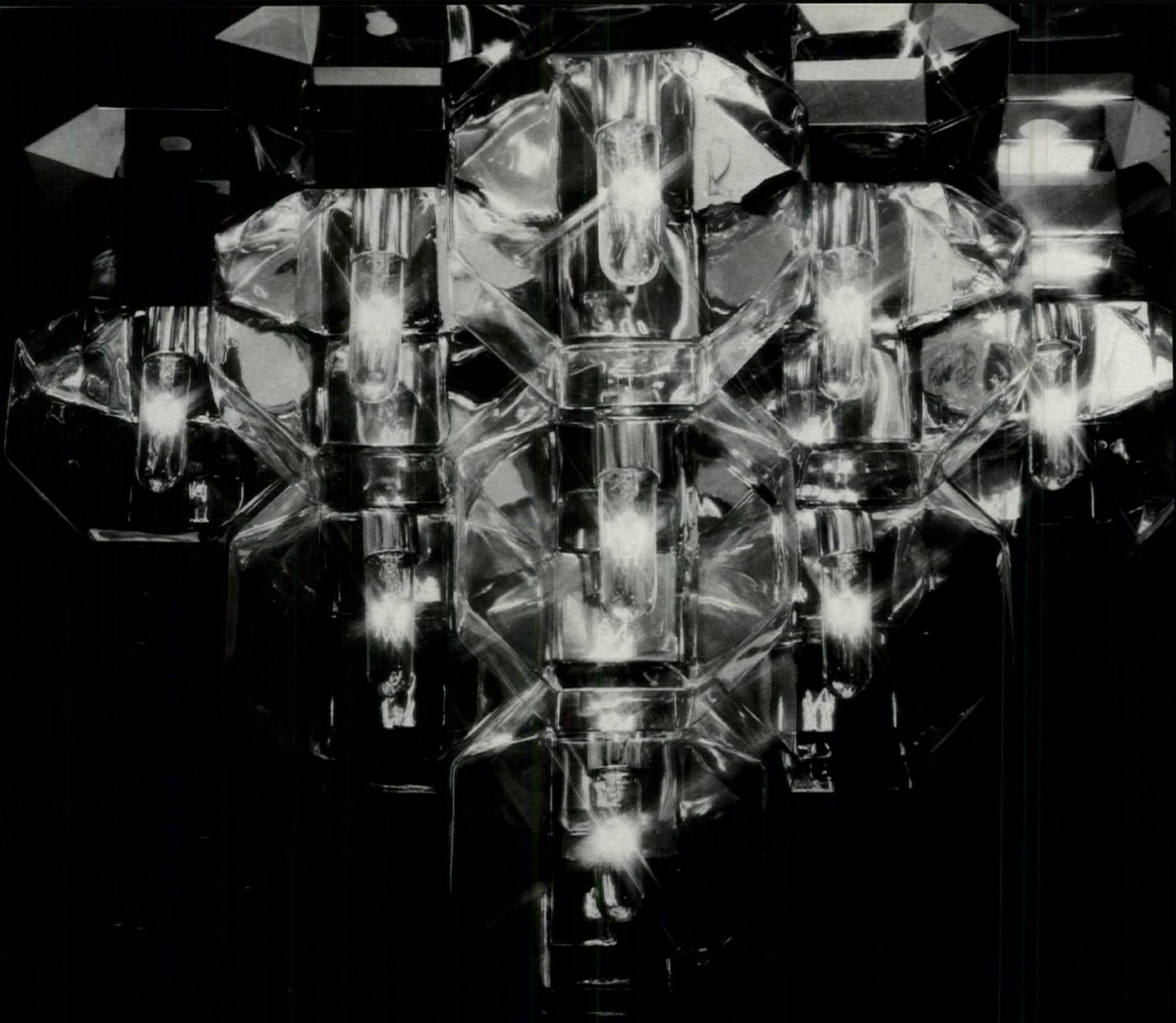
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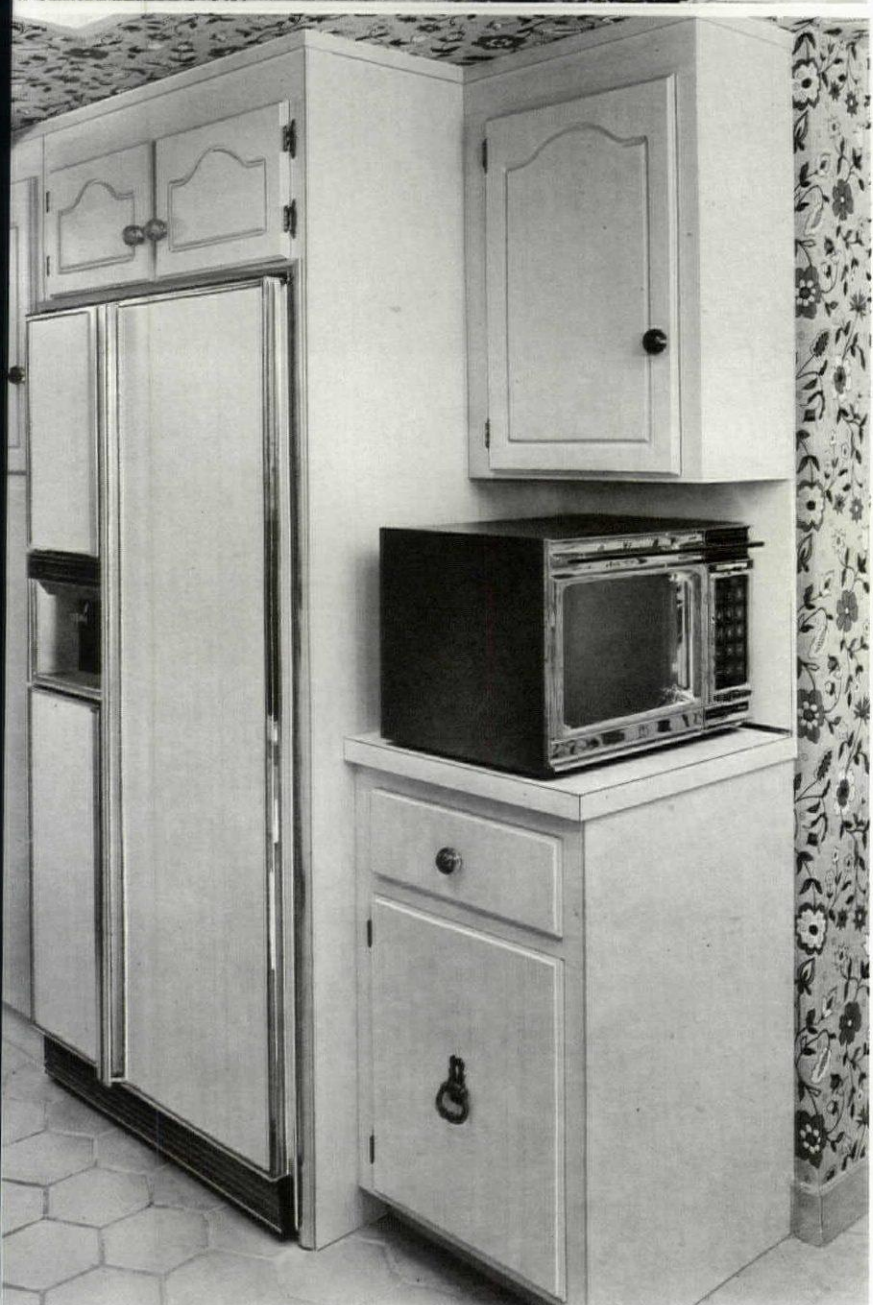
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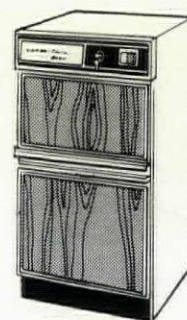
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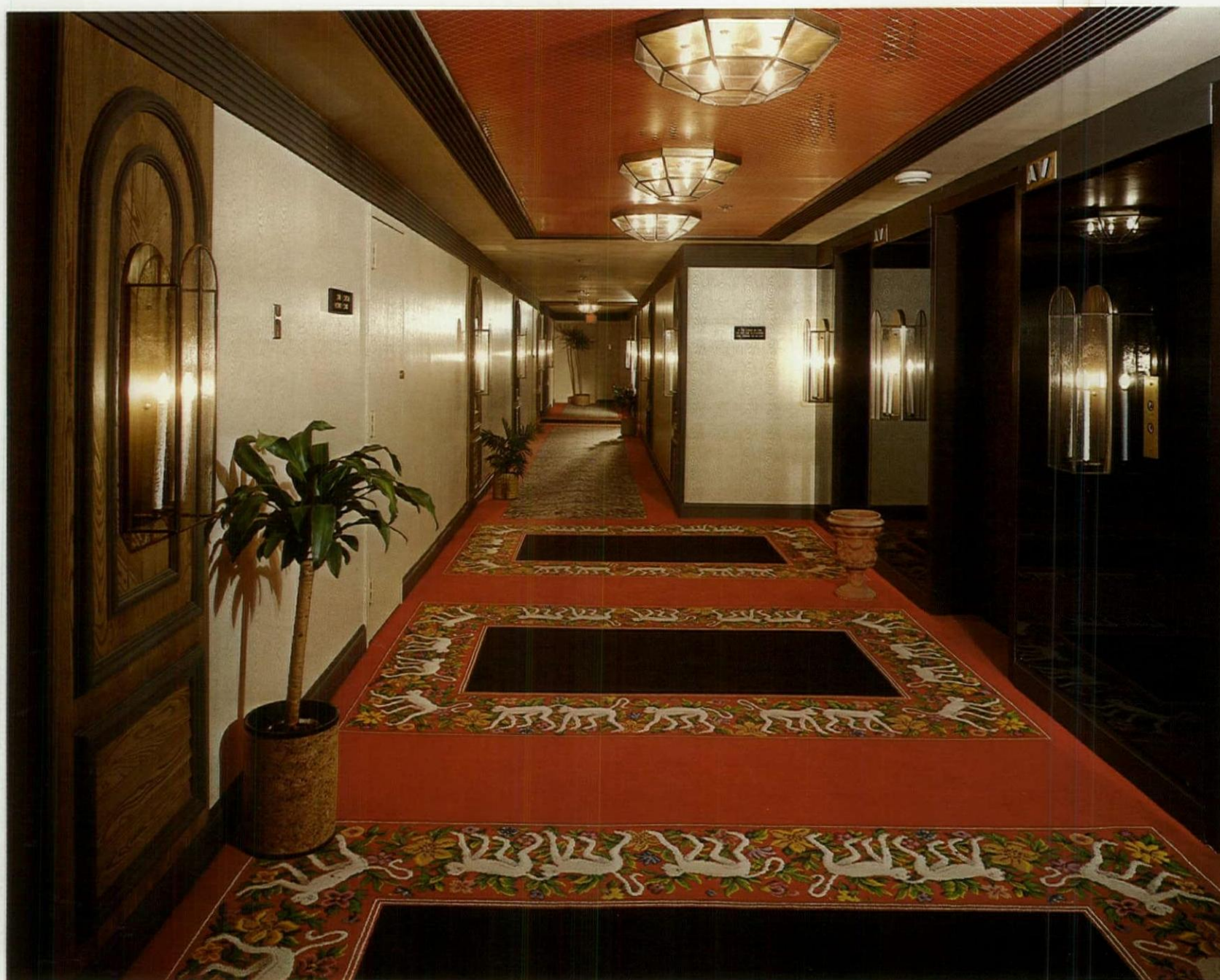
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Cloister Gardens, east end of first phase at Quayside. Junius E. Hudson, Landscape Architect.



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Living room at Quayside, designed by Alfred Browning Parker, F.A.I.A., Architect



Prelude to the Cover House



Journey's End Development, Florida's newest luxury home community, is located near the world famed Fairchild Gardens and is adjacent to Old Cutler Road, recently dedicated as an historic highway. Old Cutler Road winds picturesquely along Biscayne Bay, along a coastline ridge heavily grown with natural beautiful oaks, rare palms, air plants, flowering trees, and numerous other tropical foliage. Journey's End Development, a project of The Green Companies, Inc. of Florida, is a prestigious and distinctive residential community which compliments the incredible beauty of the area. The home featured in this issue of Florida Architecture for its cover and editorial pages is of exceptional quality and beauty and indicates the character of the homes The Green Companies intends to develop at Journey's End. The cover home is for sale along with 13 remaining building sites. The Journey's End sales office is uniquely housed in the Tower, a bit of history in itself, pictured on this page. Originally a water tower, it currently is used as an observation tower overlooking most of Coral Gables and most all of Biscayne Bay, and is a landmark for the area. Journey's End has a fascinating history. It was aptly named by its early owner and the name was continued by Arthur Vining Davis, one of America's giants of industry and philanthropy. For it was here that he chose to spend the remaining years of his life and built the grand original mediterranean home. It was the setting, this small enchanted forest of tropical foliage, that was all important to him. Davis was a close friend of Dr. David Fairchild and his wife who was the daughter of Alexander Graham Bell. Together they enjoyed bringing to Journey's End rare and exotic plants from the earth's four corners, creating a mini-version of Dr. Fairchild's great project, Fairchild Gardens, the world's



most beautiful botanical gardens. Upon Davis' demise, this property passed through two brief ownerships before it was acquired by H. V. (Hank) and Nancy Green. Many large estates had been built along the water's edge on large parcels of land. As the Miami Metropolis grew, large estate-type properties became quite scarce. Journey's End is the last of this breed. So it was, that Hank Green, president of a successful building and developing firm, patiently awaited the day of Journey's End's availability. When purchase of the property by the Green's was reported, there were many calls to purchase parcels of the estate. However, no immediate action was taken to sell until the land was subdivided. It took two and one-half years for the uniquely divided subdivision to be completed in order to maintain the integrity and character of the grand estate. Green's main objective was the preservation of the ecological balance of the area. He worked hand in hand with city, state, and

federal agencies and the Corps of Engineers to preserve the native mangroves, hammocks, and inland waterways. The Greens, having acquired Journey's End with its 43 acres of sub-tropical paradise, renovated the elegant Davis mansion, with workmanship and quality seldom seen today, and made this their new home. It is only now that the approximate two acre building sites are being offered. All new building is well shielded from the original house with winding roads and many new plantings added to the general landscaping. A Homeowners Association was formed for the eighteen sites and this group will maintain the nine acres of joint property which includes a marina, two lighted tennis courts, a tennis pavilion, common waterways, mangrove and garden areas, a gate house, and private roads. A veritable paradise nestled between the bay and Old Cutler Road.

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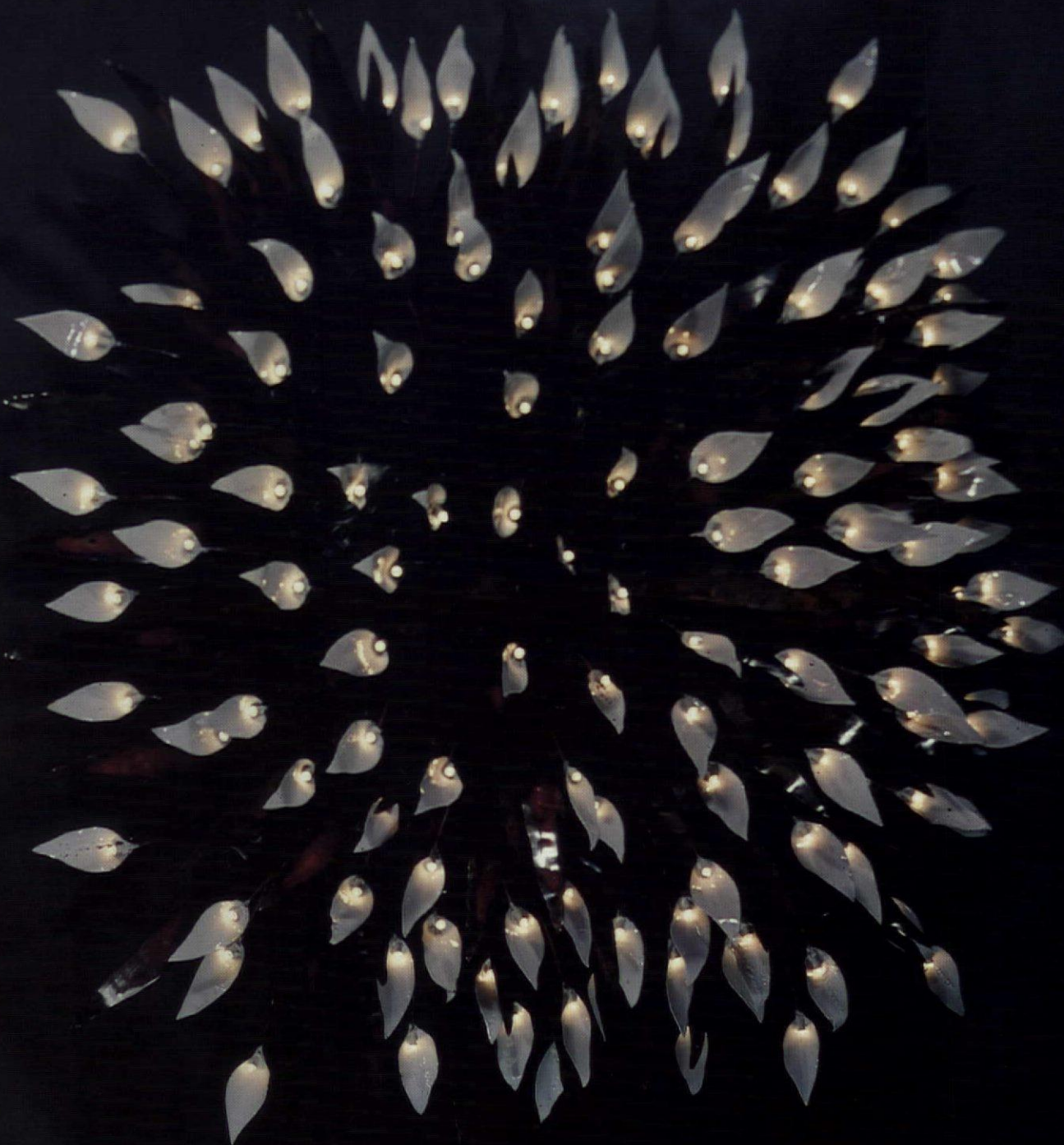
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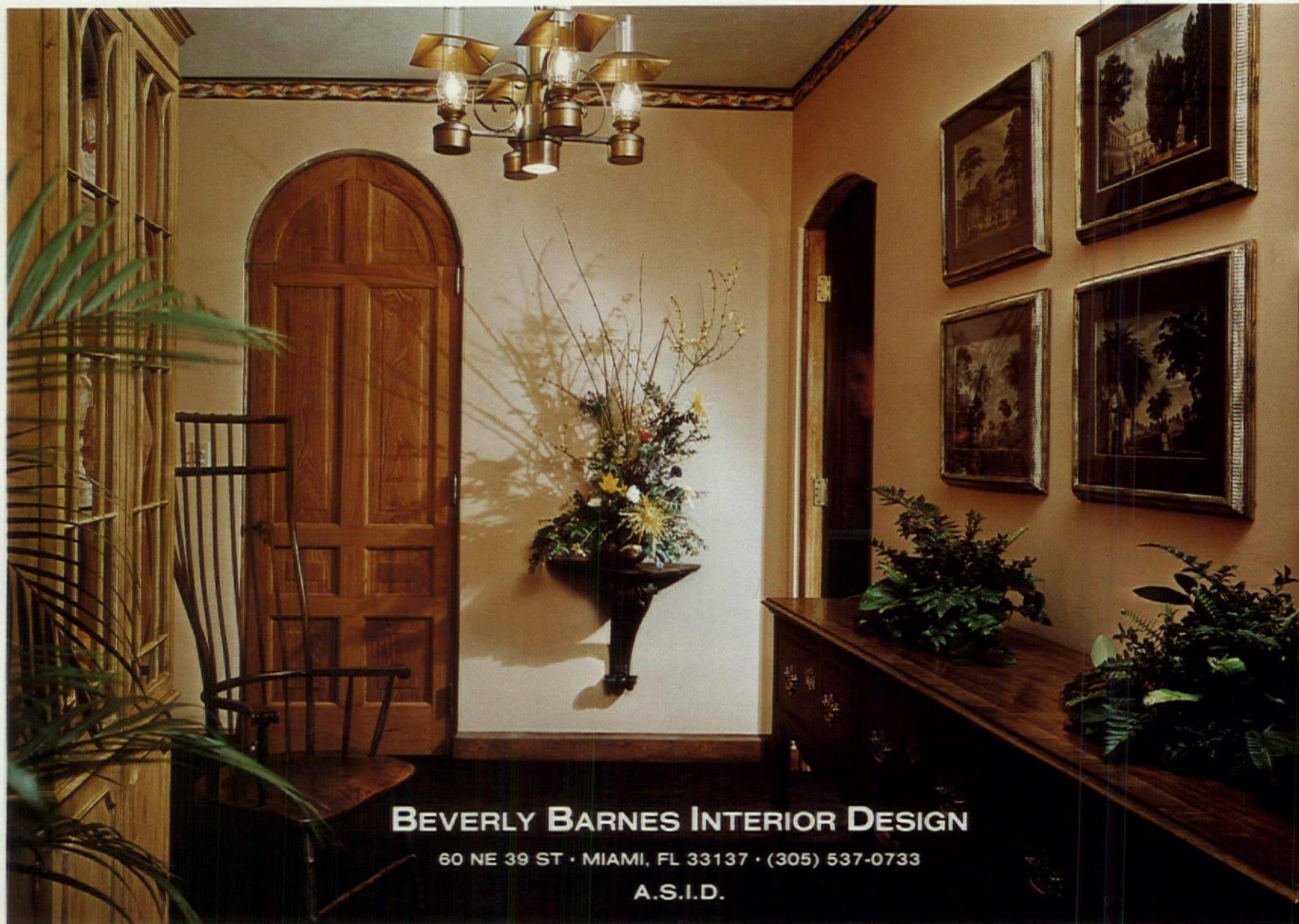


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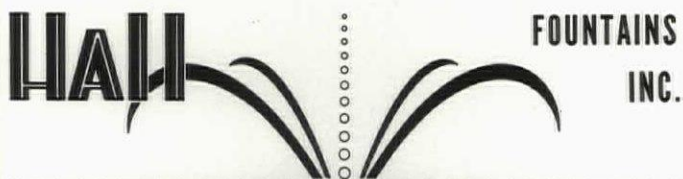
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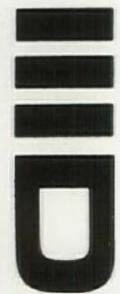
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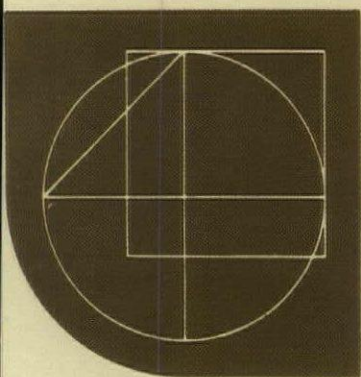


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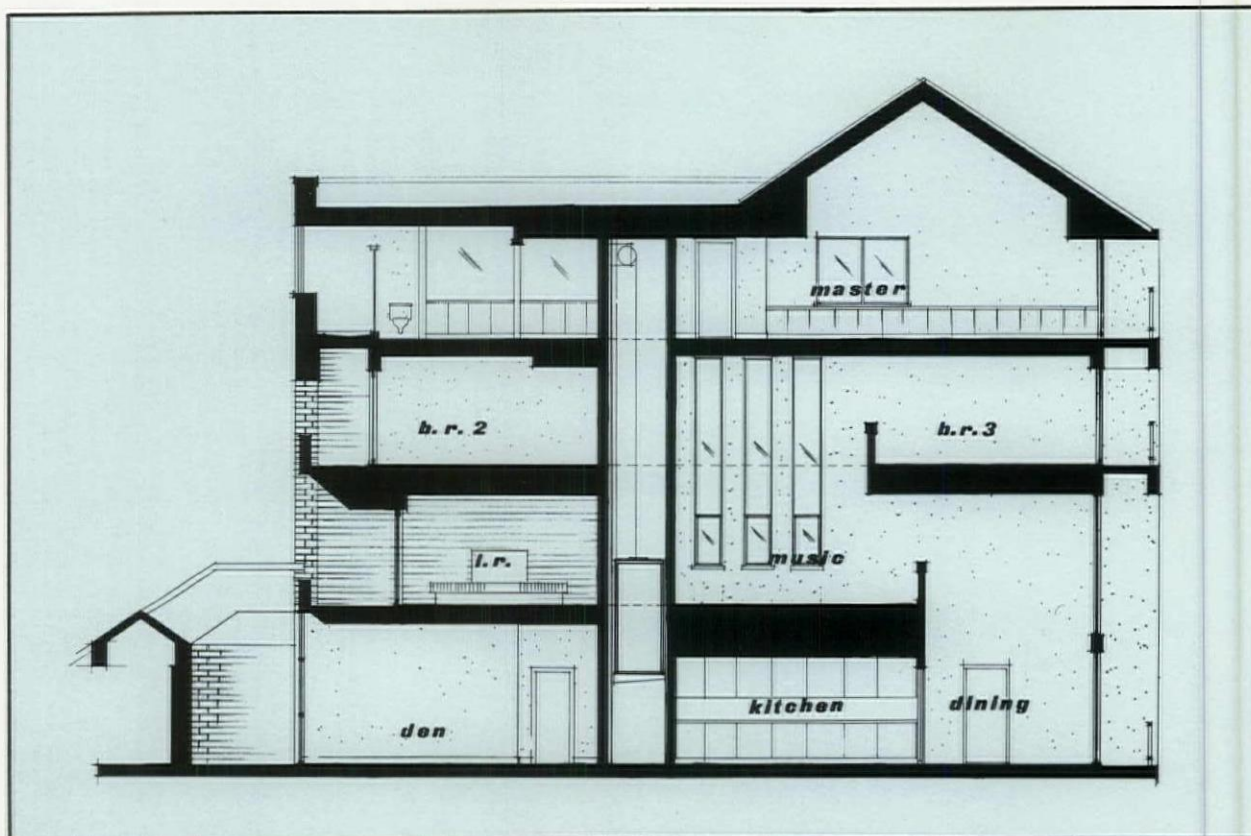
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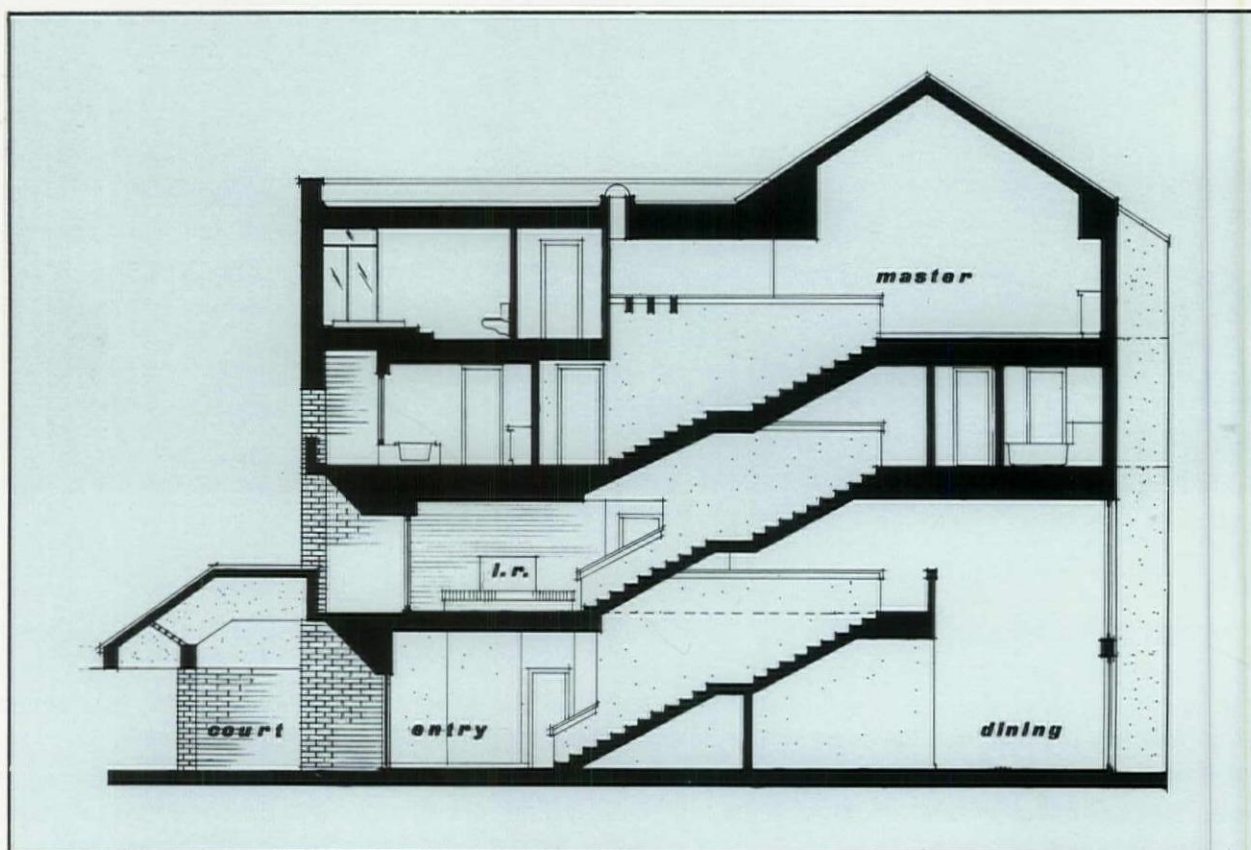
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I: Cross section of a Quayside four-story with elevator.

Features den, kitchen, dining room, living room, music room, bedrooms including master bedroom and bath suite.



II: Cross section of a Quayside four-story with staircases.

Features entrycourt, dining room, living room, master bedroom and bath suite.

Quayside: Elegant, four-story residences.
Distinguished features of Quayside homes are high-lighted in the following fifteen pages.
Created by Haft-Chasen Associates, Ltd.
Rendering by Alfred Browning Parker, Architect.



At one end of the first Village of Quayside, this cloister is magnificently landscaped. Ivy vines will eventually climb the walls.

Quayside

Alfred Browning Parker, F.A.I.A., Architect

Alfred Browning Parker, Interiors
 Richard Plumer Interior Design, Interiors
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 Junius E. Hudson, Landscape Architect
 Yuichi Idaka, Photography

One afternoon in the late spring of 1968, Burt Haft and his family paid a leisurely visit to the landmarks of Paris, a city he knew intimately from years of summer trips to France. After lunch at a quaint sidewalk cafe, Mr. Haft strolled through Victor Hugo Square, a nineteenth century village where the famous author must have found his environment especially gracious. Mr. Haft walked the square several times. He noted instinctively the stately multi-story homes surrounding the village courtyard, with its cobblestone streets and

(Continued)



Residents of Quayside view the large, center plaza with brightly colored flowers in earthen pots, graceful trees and shrubs.

Quayside

covered loggias. It was, he felt, an agreeable lifestyle for those who choose a pleasant, secure place in which to live. For Mr. Haft the square was further testimony to the great pleasure to be derived from Europe's elegant achievements in architecture with its ability to create a lifestyle. It was this achievement that Haft wanted to bring home to Florida to share with others. Today, eight years later, Mr. Haft and Melvin Chasen have created Quayside. Perhaps the most remarkable thing about this collection of distinguished homes is that they are both elegant and real, as well as eminently European. They reflect a vanished time, a chronicle of centuries past. And yet their continental design, including individual private elevators, is at least a decade ahead of our time in

modern housing. Residents of Quayside enjoy an elegant, sophisticated way of life—the privacy and comfort of individual homes, and the convenience, security and casual lifestyle of condominium living. It is truly a new lifestyle. Haft-Chasen Associates, Ltd. plans to develop a limited number of Quayside homes with financing by The Equitable Life Assurance Society of the United States, one of the nation's leading insurance companies. Haft has also successfully developed 10 other of South Florida's most prestigious residential communities, including Imperial Point, Bay Colony, The Landings and Inverrary. Haft and Chasen chose well-known architect Alfred Browning Parker to design Quayside. A gifted designer, architect Parker, widely trav-

(Continued)





The focal point of this living room is the fireplace, with its warm red brick carried over from the terrace outside.

Quayside

eled and fully in tune with the imaginative ideas of Haft and Chasen, contributed greatly to the resultant environment. Parker, and interior designer Richard Plumer of Miami, designed the interiors of several Quayside homes. Additionally, there are interior presentations by internationally-known designers Richard Himmel of Chicago and Renée Marshall of Miami. The distinctive exterior characteristics of this choice residential community are large trees, narrow streets, compact vertical buildings attached side by side, with the enduring architecture of homes built for use by successive generations. Quayside is located on 33 acres along Biscayne Bay near Miami Shores. The community takes its name from the broad quays and concrete bollards which

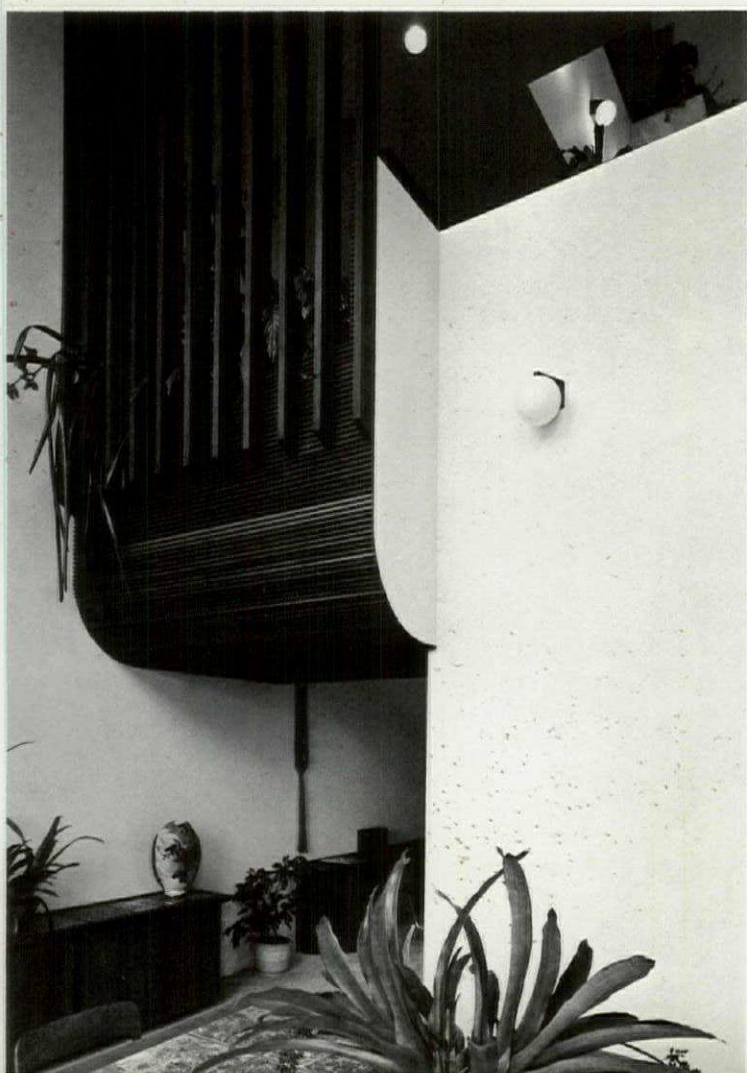
border the bay, and a lake in the center of the site. The tidal lake is both aesthetically pleasing and functional. It serves as a drainage catchment to prevent rain runoff from damaging nearby property, or washing plant nutrients into the bay. Quayside offers an elaborate security system in which all homes have warning alarms, smoke sensors and closed circuit television links to the gatehouse. There, uniformed Quayside guards monitor all arrivals and answer any emergency calls, 24 hours a day. The basic organization of Quayside is much like the Parisian square. In the center, is a large plaza with brightly-colored flowers in earthen pots, and graceful trees and shrubs. It is a place for leisurely walks, friendly chats, a game of backgammon at one of several

(Continued)





Custom designed furniture by Parker features many built-in features, such as the useful storage wall behind the oversized bed.



Quayside

outdoor tables and benches. Around the plaza stand elegant vertical homes of two, three and four stories. Residents own the homes from first to top floors, with no one living above or beneath them. Each residence has a private entrance. There is no common lobby. The brick buildings are covered with colorful vines, and feature copper-sheathed roofs and window awnings. The vertical lines are relieved by the horizontal lines of loggias and balconies. The automobile has been made as invisible as possible by valet parking in enclosed garages, hidden below the homes. Quayside's cobbled roadways are heavily landscaped and can be used for strolling, bicycling, or fishing—without fear of having to dodge automobile traffic. Stairways and elevators are just steps away from roadways, and take residents to the floor level where they may enter their homes. The entire development is screened from public view, yet is conveniently located near shopping. Since the primary emphasis at Quayside is privacy and tranquility, recreational facilities are deliberately understated. Swimming pools and tennis courts have been designed to blend into, rather than dominate, the community. The view from inside the homes is just as impressive. A landscaped courtyard, cloistered garden, modern stainless



All bath areas in the Quayside residences are of generous proportions, this one featuring a sunken tub.

steel sculpture pool bathed by fountains, an oval swimming pool, and various statues add warmth and strength to Quayside. The Quayside environment, in its great concern for the individual, offers a culturally enriched home which should provide nourishment for the inner man. Rooms rise two and three stories, creating unusual spatial luxury. The large wall spaces encourage the showing of art collections. The size of the rooms make them admirably suited for music, accommodating pianos of any size. These areas are equally adaptable for shelving to house large libraries. There are five basic types of Quayside homes, but the floor plans, positioning of residences and range of options are so varied that each is a custom residence. Some have fireplaces, cathedral ceilings,

dormer windows, balconies and roof gardens. Skylights and ingenious arrangements of partitions and floorwells distribute daylight to windowless rooms. Interior woods are primarily mahogany, teak and rosewood. All building materials were chosen expressly for the ultimate in durability and aesthetic appeal. Many of the homes feature built-in furniture including dining room tables, buffets, bookcases, living room tables and window seats, chests of drawers, bars and others. Dining, entertaining and sleeping are on separate levels designed for each. Photographs in this article show the wide range of imaginative approaches to this real style of living. The Haft and Chasen design must be seen and experienced to be fully appreciated. Quayside ...elegant, real.

(Continued)



The hand-painted wallcovering is a scenic of the Everglades, featuring white egrets and bamboo shoots, focal point of the living area.

Quayside

Richard Plumer Interior Design

Margaret DeHass, A.S.I.D., Designer

Through the private entry court guarded by a stately stone lion, one retreats from the bright sun into an interior of cool permeating greens, mixed lightly with white accents and dark wood finishes. This is the most traditional of the Quayside homes, a successful blend of contemporary architecture and traditional furnishings. This residence was completed by interior designer Margaret DeHass, well-known for many years through her work in South Florida. From a parquetered entrance hall framed with lattice arches, one glimpses the formal dining room. Here, as in other areas of this home, a touch of apricot coloring in the printed silk draperies and matching wallcovering softly contrasts the green background. An imported, colored crystal chandelier is suspended from the modern tray ceiling, highlighting the apricot-glazed French furniture. Glass sliding doors open to



Overlooking the stairwell, the warm and friendly atmosphere of the den is a perfect place for casual entertaining, or a private retreat.

The open stairway cuts through three levels, winding around a large planter with hearty green foliage.

the front courtyard, expanding this area for entertaining. The hand painted scenic wallcovering in the formal living room delights the eye, a stylized Everglades scene of white egrets and green bamboo stalks on a gold background, creating the palette for the room's velvet and silk fabrics. Louis XV pieces are blended with more contemporary, straight line upholstered ones. The second-floor den is a warm and friendly area for casual entertaining, or a private retreat away from the activities on other levels. A custom-made complete bar, game table, comfortable seating arrangement and a host of other unique collectables are the mellow ingredients for this room. From the master bedroom, one views the skylighted stairwell through a 16-foot high wall of glass that rises to meet the room's cathedral ceiling. Again, the designer selected Louis XV style of furnishings for the master bedroom.

(Continued)





This is the den on the ground floor of the Quayside home, a room of imaginative comfort, clean contemporary lines, and a profusion of greenery.

Quayside

Richard Plumer Interior Design

Ron Fidler, Designer

Shown here are some interiors of a Quayside residence, a dynamic interaction of space as designed by architect Alfred Browning Parker. The various levels visually expand the space of each room. The interesting and challenging assignment fell to Ron Fidler of Richard Plumer Interior Design, who developed two styles of furnishings in two residences in a totally different environment. This residence is a fascinating study in contemporary mix. Beginning with the den on

Suspended nearly three stories high, hanging planters dramatize stairwell.





In this spacious bath area, an imaginative decor was designed around the striking red, footed tub, complemented by silver and black patent.

the ground floor, we find a room of imaginative comfort, effectively displayed on a colorfully woven area rug from Canada. Accessories are kept minimal. Outstanding is an adaptation of the photographers' klieg light used on the desk. The resident takes special pride in another area of this residence. From ground floor to the top floor ceiling, is an open well. In this Quayside residence, the designer mirrored one wall of the well, beginning in the dining room on the first

floor, passing—and including part of—the living room on the next level, up to a beamed glass platform at the master bedroom level. Next, to sensationalize further this immense height, very large hanging plants were suspended from the beamed platform. At the top, the well opens out through a large oval window. Impressive space carries over, even into the master bath. Here the designer presented a decor in which a bright red, footed tub tantalizes the lipstick red

(Continued)



This highly dramatic dining room is featured in the this Quayside home. A bold wallcovering provides the coloring for the multi-bordered handwoven draperies. The custom designed dining table is highlighted by a bronze chandelier with faceted glass shades.



Focal point of the living room is the custom designed cocktail table. Inset lighting around the sides and at the base is most unique.

Quayside

suede upholstery on polished steel and brass chairs. All are reflected in a clear mirrored wall, creating a double bathtub illusion. Other walls are of black patent vinyl, giving accent to the off-white tile floor. The ceiling is covered in silver mylar, and a multitude of silver and white planters surround the black and white area rugs. Stacks of lush red towels are made decorative, and the pièce de résistance is champagne and goblets resting on a pure white lacquer elephant table.

(Continued)



The dining room is set one half flight below the living room, which is visible through the decorative screen.

Quayside

Richard Plumer Interior Design

Ron Fidler, Designer

An Oriental approach to interior design becomes an interesting setting. Designer Ron Fidler covered the dining room walls with dark suede cloth highlighted by a chandelier of delicate balsa wood and recessed spotlights. The bronze mirrored ceiling reflects a table setting featuring red, blue and gold Imari plates. The bordered area rug, laid on brown tortoise tile, was made from two pieces of standard carpet. The furniture and all accessories contribute to the Far Eastern feeling. In expressing the Far East look, he designed the crown and base mouldings, door frames, and two custom screens—one placed in the dining room to mask a view along

the living room floor, a half flight up. The living room features shuttered windows framed with draperies in rich, sunset gold antique satin. The turned bamboo rods are custom-made with extra large wooden rings relating in scale to the height of this room and also holding the weight of the fabric. Gold and black velvet wallcovering hangs in six panels, three on each side of the room. Light is provided, in addition to table lamps, by an overhead track on each end of the room, which effectively highlights the velvet panels. The same velvet pattern covers a sofa which is flanked by sunset gold covered chairs to complete this tranquil, symmetrical room.





Variation on the style of 16th Century architecture by Andrea Palladio has for a number of years been characteristic of a Palm Beach 'look'.

Classic Palm Beach

Ames Bennett, A.I.A., Architect

*Robert W. Gottfried, Inc., Builder
Jack Eachus, Structural Engineer
Yuichi Idaka, Photography*

Robert Gottfried, well known builder in Palm Beach in his twenty-two years in that community has built more houses than any other designer-builder including Addison Mizner. So today the Palm Beach 'look' is more typically the Mediterranean villa than the barrel tiled Spanish designs of earlier days. His busy crew of craftsmen are second generation. A practical man, Gottfried's exterior designs are seldom changed by clients. He says people come to his firm for this type of building and why change a successful product? Often Gottfried's clients become his close friends and he makes himself always available to them, receiving five or six calls an evening. Quality is first and foremost in his homes, and he and his family are continually testing new appliances in their own home in order to provide his clients with the latest and best. He likes a lot of conversation, getting to know people and how they live. The clients for this residence some years ago had purchased a speculative Gottfried

(Continued)



Entrance foyer to this house with its marble flooring and graceful arches becomes a small art gallery in its classic concept. Dark tole urns form an impressive entrance into the guest bedroom. Paintings here are quite traditional, all carefully framed.

Classic Palm Beach

home when they moved to Florida from Ohio. This was shown in an early issue of Florida Architecture. There is probably as much art and fine accessories in their new residence as in many small galleries, and the house was designed with a special place for each of their possessions. For instance, they possessed an old Dutch porcelain stove for which an alcove was created, and a large 1890 painting by Henry Lebasque required a reinforced wall at one end of the living room for its weight. Special lighting outlets behind each picture create a soft night illumination. A large circle of recessed ceiling spotlights eliminate the need for table lamps. The owners did not use an interior designer except for draperies and wallcoverings selected. Interesting ceiling moldings are used



Owner has a special preference for shades of melon, complementing an impressive collection of artwork and carefully chosen accessories.



Formal French antique furniture is dramatized by old Dutch porcelain stove and colorful paintings by various modern impressionists.

in all rooms. A pair of handsome antique crystal candelabra on two fine old commodes decorate one wall, facing a pair of blackamoors flanking the window wall. The living room looks out over the patio and swimming pool, beyond to Lake Worth. Everywhere a view is created to bring the outdoors into focus. From the living room one enters the dining room featuring an antique Waterford chandelier which has been in the family for two generations. The table has a hand-painted marbelized wood top. Paintings in this room are by Louiseau, Vlaminch and A. Sisley. Every accessory is of gallery quality. Around the corner from this area is a small foyer which leads into the den and which also serves as a bar where beautiful crystal glassware rests on half-inch lucite shelving. The

(Continued)



French and Italian antique furnishings—charming against a background of French toile fabric—create a lovely bedroom.

Elegance of detailing in this garden bath is characteristic of the entire home, where one can take hours—just looking.





This wonderfully comfortable living-den contains many things of interest. Opposite the sofa grouping is a large Umbertalli painting.

Classic Palm Beach

comfortable, large den-living room is so appealing it becomes a focal point for entertaining. Featured here is a handsome fireplace mantel centered in a wall of books displayed in custom crafted cabinets. A large scaled, stylized painting by Hector Ubertalli contributes much color to the den. It is a scene of two women and close inspection reveals it is really done in a variety of fruits and vegetables arranged to look like human figures. The writing and game table with its delicately inlaid top once belonged to Prince Stroganoff. A cockateel rests on the perch in his cage, and rest he does; his name is 'Sleepy'. On the opposite side of the house is the master bedroom and guest room. Walls in the larger bedroom are covered in a French toile fabric print, in a special color run of soft melon. Double welting runs around all moldings. The same fabric is used for draperies, upholstered pieces and bed covering. Two interesting accessory items in this room are an antique sewing table, and an eighteenth

(Continued)



Boasting every newest electronic appliance one could need, the cheerful yellow and white kitchen area makes cooking truly a joy.

Classic Palm Beach

century figure carved of wood. The desk looks out over the gardens. Mirrors cover closet doors. The master bath is most impressive with its own garden and high wall for privacy, and is the kind of drama Mr. Gottfried likes to bring into his homes. A sunken tub looks out over ferns and caladiums, and a ring of theatrical lights surrounds the mirrored vanity, reflecting in a large floor to ceiling window leading to the mini-garden. The guest room off the entrance foyer is light and airy, most inviting for visits from family and friends. Other rooms in the home are a large well equipped kitchen and breakfast room done in cheerful yellows and white. A counter top range has a vent built into it



From the edge of Lake Worth, one looks across the formally designed pool-patio area. Fine imported statuary add to the atmosphere.

eliminating the necessity for an overhead hood. A powder room off the entrance foyer was decorated with a pair of rose and clear antique sconces which set the color scheme. The owner has a dark room for his hobby and up a short flight of stairs, over the double garage, is a sizable studio and bath. Displayed here in appropriate frames is a gun collection from World War I. All in all, this home represents the best of two worlds—collections of antiques, beautiful paintings on nearly every wall space, and all the conveniences of today's living in one of the country's most beautiful settings overlooking Lake Worth in Palm Beach. Interestingly enough, it took just six months to complete.

Taipan

Arthur Nickolas Hosking III, Architect

Lighting Sculpture, Garland Originals
Dimension III, Contractor
Brent D. Cornwell, Interiors
L. Thomas Chancey, Landscape Architect
Yuichi Idaka, Photography



Landscape architect, L. Thomas Chancey, created this interesting and colorful garden approach to the new Hyatt home on the ocean.

In the Orient, "Taipan", relating to the early settlement of the British Colony in Hong Kong, was the designation of a Captain General, an achiever and leader on both sea and land. The Taipan had his base always by the sea. This magnificent home-by-the-sea is appropriately named for the activities of its builder. For Bruce Hyatt, owner of Benihana of Tokyo restaurants in Florida and head

of an importing firm, it is the end of a long search and the beginning of a heritage. A highly able and aesthetic man, Hyatt was born and raised in Miami. He spent many years in New York, Europe, Brazil and the Orient and finally returned to Florida in 1969 with his wife Nancy, two daughters and a son. The strong desire to reside permanently on the Florida Gold Coast, prompted a

three year search for oceanside property on which to build the final family home. The search ended in the purchase of an old windswept house at the water's edge on the Atlantic Ocean. Rambling, added-on-to in prior years, the old house was actually three joined houses, the first of which was a beach house of 1935 vintage;

(Continued)



Existing, windswept palms and sculptured seagrape trees soften the rectangular lines of the residence, as viewed from ocean beach.



The oft-used gazebo is seen from the kitchen window. Plantings, while tropical in origin, add much to the Far Eastern aura of "Taipan".

Taipan

brought by barge on the Intracoastal Waterway and hauled overland to the beach property. The Hyatts wanted a comfortable home with all the modern conveniences but a structure that would also harmonize with the seaside setting. First inclination was to destroy the old house but then it was decided to maintain some of the original structure. Architect Arthur Nickolas Hosking III was chosen to spearhead the project and the decision was made to salvage as much as possible, also to preserve the grandfather clause (set-back clause) by maintaining the bearing walls and working with existing foundations in order to

achieve the maximum exposure to land and sea. What is now one of the most impressive homes in the country, emerged as a ninety percent new structure after almost a year of renovation and building. Environmental designer Brent D. Cornwell describes the house as highly contemporary with a basic feeling of true Japanese decor, monochromatic, with earth tones and interior elements to speak for the drama of Japan. The house as a whole is an experience with the ocean always visible through free-flowing but well integrated multi-levels. The exterior of the house is, in the main, of sculptured wood-cypress, because it

weathers naturally. The lines are clean and contemporary. The shallow curved entrance drive is of concrete poured in a concentric design between strips of inset cypress. As in the interior, the exterior landscaping executed by Landscape Architect L. Thomas Chancey, reflects Hyatt's long association with the Orient. Landscaping on the street side of the house, bordering house and drive is carefully cultivated, Asian in character. The oceanfront grounds boast a lush stand of palm trees, verdant ground cover and a very old, stately sea-grape tree integrated into and surrounded by a tiled free-form terrace that ties into



Ancient Japanese screen, twin lacquered boxes and Tansu chests in foyer dramatize decorative mood, contemporary yet traditional.



Conversation pit is a favorite place, used more frequently than their formal living room, divided from the dining area by an open hearth.

the frontal house area. The pearl of the oceanfront property is a cantilevered observation deck of superb design and uniquely engineered of sculptured cypress forms, spaced to shield one from the occasional flying sand on the beach, while affording full enjoyment of sweeping views of the ocean. The ocean site and home is one of only forty private oceanfront homes in the city of Fort Lauderdale, but by way of fine and intricate planning a total environment of privacy has been achieved. Upon entrance to the house it is the ocean that first draws the eye across the expanse of the foyer through the window walls

of the living room, framing sky and sea. A 300 year old screen of the Kano school hangs on a foyer wall. A Tansu (chest of many drawers) bears a large Imari cache-pot. Other foyer pieces of special interest are laquered 18 inch high boxes of intricate design used by highly stationed Japanese families to store wedding robes; they are traditionally black, brass trimmed and always in pairs. String embedded wallpaper is handsome and acoustically good, following throughout living and dining areas. Tranquility reigns in the softly designed formal living room facing the sea. Art is here as everywhere. A pair of iron stirrups

300 years old from the Samuri Period are inlaid with silver, bearing the artisan's mark. A great ash platform base holds a bronze and gold-leaved Buddha with other art pieces. An abacus fashioned as a lamp base provides gentle illumination at chairside. Open-weave casements over the solar bronze window walls permit view to the ocean while reducing glare. Rooms on first levels are visible to each other, defined by ash balustrade and open gallery passage for traffic between areas. The passage floor covering is of large square ceramic tiles with the Kiku (chrysanthemum) seal emblazoned on the center of each. The great raised
(Continued)



Raised hearth barbeque is focal point of family breakfast room. Paved with colorful tiles, it's often graced with lovely plantings.



Nancy Hyatt loves to cook; Bruce Hyatt has gourmet tastes, so fine repasts come from the kitchen created by Bath & Kitchen Designs.

Taipan

Serene and spacious, the formal living room in the new Hyatt home is frequently in use for entertaining larger groups of friends, and a room much admired.





Dining area is made spectacular by the metal sculpture lighting fixture, a gift from friend and artist, Garland Faulkner.

Taipan

hearth fireplace is the focal point of the first levels, seen from all areas, serving as a divider between the levels of the conversation pit and the dining room. The hearth is worked into a unique pattern—random pieces of firebrick forming a mosaic design. The flue was left intact from the old house and covered with a magnificent copper hood dressed with cypress sculptured linear forms.

The conversation pit seating is furnished with comfortable upholstered pieces covered in cotton velvet print. The floor covering is custom made to incorporate the earth-tone color flavor of this charming informal area. The dining room has great flair. The fine dining table rests on an Oriental rug with a hunting scene theme. Two Chinese gold-leafed temple door panels each

carved from one piece of wood over 200 years ago, decorate the wall above a storage piece. A pottery jug here is Dobin Mushi, hand worked from Kyoto, historically used in front of temples and holding water for washing of hands. 'Growing' from the ceiling is a stunning branched tree trunk metal sculpture with myriad sprays of tiny lights from friend and noted sculptor, Garland Faulkner.
(Continued)



With a view of the sea from 3 sides, the 'Eagles Nest' is a private office for Mr. Hyatt. Wood from sunken ships form desk.



Game room is spacious and features fine pool table, music, TV and wet bar. Carpeted in Asian pattern, acoustics are maximum



The spacious master bath has adjoining steam and shower area. Earth-tone tiles cover floor and walls, where bathing becomes a ritual.

Faulkner. The kitchen and family room is a favorite gathering place for family and friends. Nancy Hyatt loves to cook and entertaining is made easy in this fully equipped, handsome and casual atmosphere. The floating island with solid maple top is put to good use. The cabinet doors are of a weathered Formica pattern grooved to simulate small planks. Lighting is recessed in the overhead beams. The focal point of the adjoining family-breakfast room is a raised hearth barbecue within an arch of an-

tique brick from the original fireplace. The recess is lined and paved with colorful Italian tiles. The space is presently decked with favorite plants, pots from Spain and pottery pieces from Kyoto. An attractive globe of Capiz shell is the lighting fixture over an unusual table top of 17 kinds of wood, cork and bark placed on an antique wine keg pedestal. The flooring is a parquet pattern of solid teak blocks. Windsor back swivel chairs complete the setting. Planters are generously used in all areas

and made of very old fine wood hibachis once filled with layers of sand and charcoal to heat water for tea. The levels flow and create pleasing effects; the old house dictated different and interesting areas, planes and angles. The original staircase used was cantilevered and fitted with new banisters and handrails of solid ash with aluminum pickets. The daughter's suite (not pictured) boasts a private screened patio adjacent to the oceanside terrace. A guest bath is detailed with a special design vanity copied



Llama throw-spread covers the oversize bed, resting on raised platform, facing floor-to-ceiling windows for multi-scenes of the ocean.

from an antique Tonsu. The game room is spacious with a vaulted ceiling and centered with a fine pool table. One wall is given over to a complete entertainment center, complete with wet bar. Earth tones are used in the carpet, Asian in feeling. A wall grouping pictures old sailing vessels on wood done by a local artist, together with a grouping of antique pistols. The 'Eagles Nest', so named on the top level, is Bruce Hyatt's private hideaway. The great desk was made from the wood of old sunken ships and

trimmed with rope. An oriental rug covers the floor. Displayed are an antique brass telegraph and a Japanese suit of armor worn for the sport of Kendo. A place to write, relax, unwind. The master bedroom, also on the top level, has its own access to a spacious terrace overlooking the ocean. It is walled in a manner to provide complete privacy, yet leaving an unobstructed view. Walls are covered with grasscloth and the elegant bedcover is of Llama, cushions of lamb. An exquisite 300 year old Kano screen

hangs over the bed and another wall displays a 150 year old Japanese Peony scroll. The adjacent bath and dressing room is equipped with an oversize tub, the coping inlaid with tiny tiles. The wall tiles are round ceramic tiles—both Japanese. A combination shower and steam room is convenient to the deep tub. "Taipan" this home-by-the-sea is the culmination of work, achievement and creativity of the Hyatt family and many others, architecturally sound—esthetically perfect, a real joy indeed.



One of the newest undertakings at Lost Tree Village is Ocean House South, comprised of large two and three bedroom apartments.

Lost Tree Village

Lost Tree Village in North Palm Beach, Fla. is a unique community. Located on a strip of land running between Lake Worth and the Atlantic Ocean, it is bordered by Seminole Golf Club to the north, over a mile of Ocean Beach on the east, a narrow peninsula on the south, and a mile of Lake Worth shore-front on the west. The community enjoys rare privacy and security, although only a short drive from the urban amenities

of Palm Beach and the International Airport. The moment one drives through the gate house entrance to Lost Tree Village, the ambiance of casual elegance is felt. Over a square mile of property is devoted to beautifully built homes and apartment residences, either overlooking the ocean, or lining Lake Worth or the golf course. The variety of the architecture enhances the natural beauty of the surroundings. The three gatehouse
(Continued)



Ocean House South has twenty-nine units, grouped in a complex of five, two and three story buildings. Only two residences on each floor, each comprises an area of 3,000 square feet. The views overlook the ocean, the Beach Club and Pool areas.



Close to the ocean, the buildings offer three-bedroom, three bath accommodations, and are ideally planned for gracious living.

Rare trees are a part of the charm of this carefully developed community.



Lost Tree Village

entrances are the only entrances to Lost Tree Village and are well served by the Lost Tree Village security, which patrols the property and maintains surveillance of all incoming and outgoing traffic, twenty-four hours a day. The beauty of the area and the privacy and protection afforded sets this unique community apart. Once or twice in a man's life may come the chance to create a unique community offering exceptional beauty, privacy and the finest in recreational facilities. Years ago while vacationing in Palm Beach, E. Llwyd Ecclestone, Sr. had the opportunity to purchase a large tract of land with over a mile of Atlantic Ocean and Lake Worth' frontage. The property remained undisturbed for a few years until the southerly 80 acres with 1,080 feet of ocean and lake frontage were sold. A few years later, again vacationing in Palm Beach, Ecclestone commissioned Palm Beach architect



Living in casual, contemporary elegance, Mr. and Mrs. Charles Rieger are residents at Ocean House South. Emphasis is on comfort.

John Volk to develop plans for this excellent property. Shortly thereafter the initial dredging began, and when completed, totaled 3½ million cubic yards of sand—the beginning of Lost Tree began. The plans for the Lost Tree Club golf course were finalized with the assistance of Trent Jones, Robert Harris and others along with 30 golf professionals who submitted their favorite golf holes. Mark Mahannah compiled and finalized all the plans resulting in one of the finest courses in the South. Recently the re-purchase of the 80 acres

sold years ago, was negotiated. Thus the final ocean to lake property is now part of Lost Tree as originally planned. The variety of approved architecture of the apartment residences and private homes, enhances the natural beauty of the surroundings. One of the newest undertakings at Lost Tree Village is Ocean House South, situated overlooking the Atlantic. It is comprised of large, elegant, superbly constructed two and three bedroom apartment residences. These apartment residences were designed by noted Palm Beach architect John Volk.

Ocean House South has only 29 units, grouped in a complex of five, two-story and three-story buildings. Each residence gives the feeling of being in a spacious home rather than in an apartment because there are only two residences on each floor and each comprises an area of 3,000 square feet. The ample proportions of the rooms and the nine-foot ceilings throughout, add to the charm of these residences. Ocean House South is situated adjacent to the Beach Club and Pool, overlooking the ocean. More than a mile of beach with no encroachment

(Continued)



Residence of Mr. and Mrs. E. Llwyd Ecclestone, Sr., who purchased the land on which Lost Tree Village stands and created the community.

Lost Tree Village

from surrounding development is available for bathing and walking. Typical of the residents at Ocean House South are Mr. and Mrs. Charles Rieger. Their apartment home was decorated by Mrs. Nena Taylor of Worrell's Interiors in Palm Beach. The result is the creation of living in casual elegance with touches of beautiful old treasures collected through the years by the Rieger family.

The Rieger apartment has a comfortable contemporary setting and sparkles with paintings, mirrors and sculptures of old. The dark parquet flooring is used as a background for light beiges, whites and grays in upholstery and wallpapers. The emphasis is on an open feeling, comfort and easy care. Many private residences are now under construction at Lost Tree Village. As in the past the

emphasis is on architectural excellence. All plans for new residences must be approved by the Lost Tree Village Architectural Committee. One of the most interesting residences at Lost Tree is the oceanfront home of Mr. and Mrs. E. Llwyd Ecclestone, Sr. The house is of 18th century French design. It has a long driveway leading into a front courtyard, paved with decorative brick inserts. At

(Continued)



The Ecclestone home is stretched along a high dune overlooking the Atlantic; its interiors generate warmth and harmony throughout.

Elegance of this dining area in the Ecclestone residence immediately bespeaks of their gracious hospitality as the Village patriarchs.





Residence of Mr. and Mrs. F. F. Adams, Jr. is located on Lake Worth. He is Vice President of Lost Tree Village Corp.

Lost Tree Village

the entrance are two Chinese Foo dogs. In the reception hall is a Georgian mantelpiece which came from an 18th Century house. Pine woodwork has been used to reflect the period. Hand-painted Chinese wallpaper covers the walls. The living room has an 18th Century style parquet floor. It has an 18th Century French marble mantelpiece, full-height fluted pilasters, and high coved ceilings. The

curtains are of a silk warp print. In the dining room are pine shell cabinets, a custom designed, all wool rug and parquet floor. It also has a French antique sideboard with marble top. The home also has a breakfast room, paneled study, and a Florida room with a tiled-top bar of Chinese Chippendale design. In the Florida room is a collection of paintings by Montague Dawson, the famous British



Country kitchen in the Adams' home. They and three young children enjoy relaxed and informal living at Lost Tree.

marine artist. A Japanese bridge leads from the house to the ocean. Architect for the Ecclestone home was James E. Gibson. Jack Davidson Interiors of Palm Beach decorated the home. The home of Mr. and Mrs. F. F. Adams, Jr. is another good example of the type of life style residents of Lost Tree Village enjoy. The Adams home, which overlooks Lake Worth, has been designed for relaxed

informal living for a family with three young children. The living room has a cathedral ceiling and the floor is made of octagonal Mexican tile. Fabrics in the living room are of blue and white printed imported Belgian linen. A different pattern of the Mexican tile makes up the floor of the kitchen. The kitchen also features a butcher block cutting and service board. The wall covering is a

flower print, glossy vinyl. A building service of high value and quality is available to approved purchasers in Lost Tree Village. The service by Village Construction Company, owned by Richard M. Kimbrough, was created to provide purchasers a reputable and knowledgeable source for procurement of architectural talent, building materials, and construction supervision at the local level.



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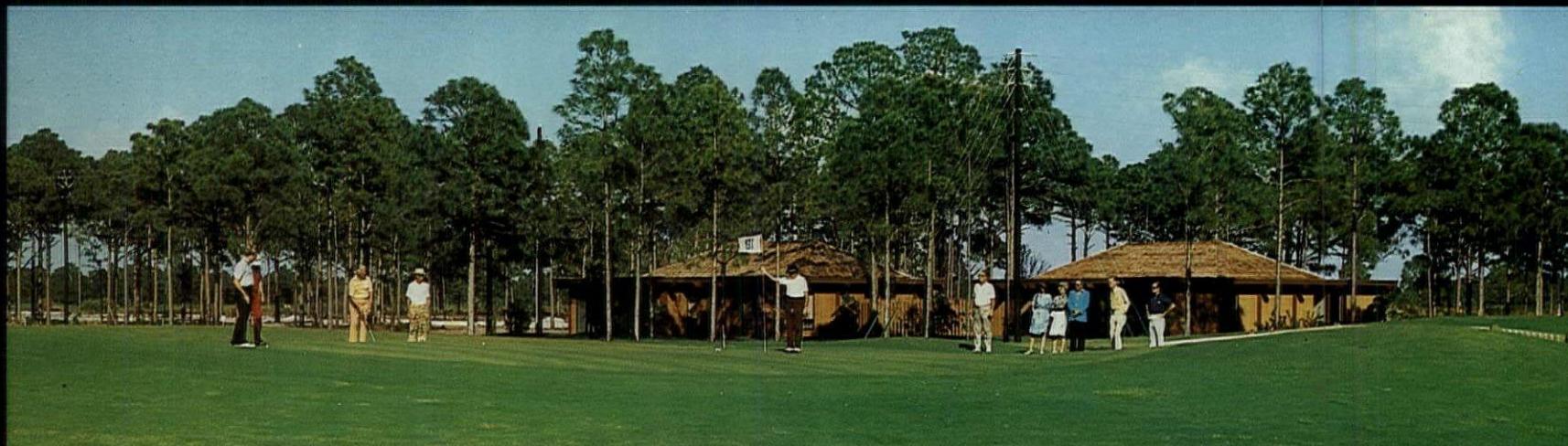
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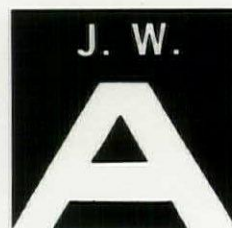
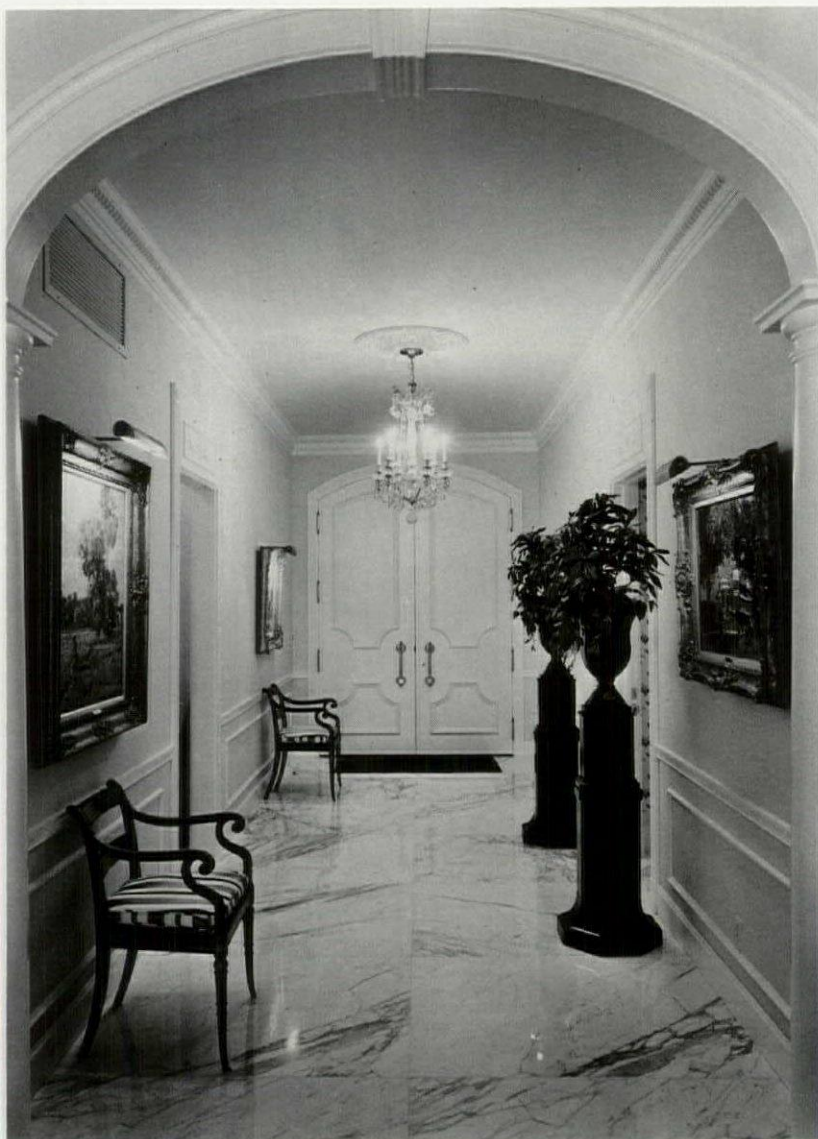
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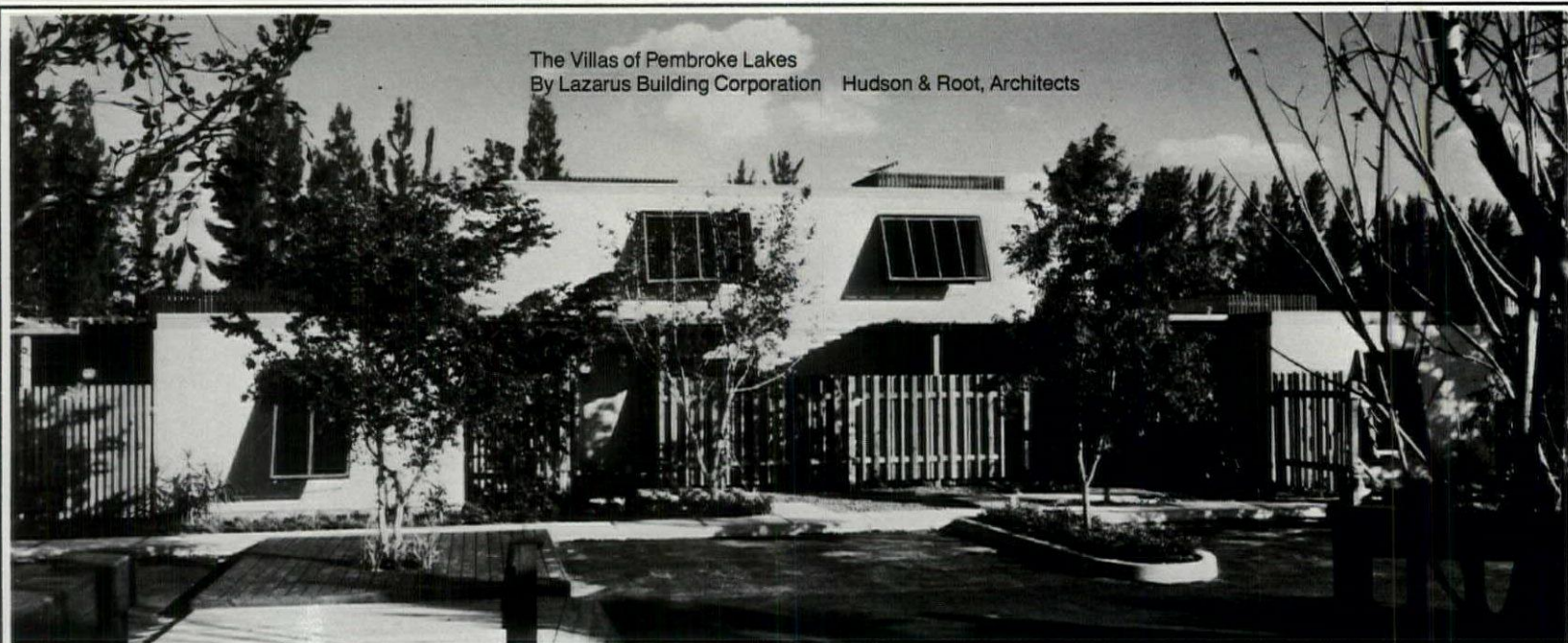
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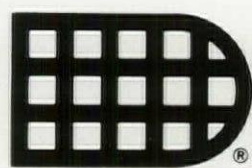
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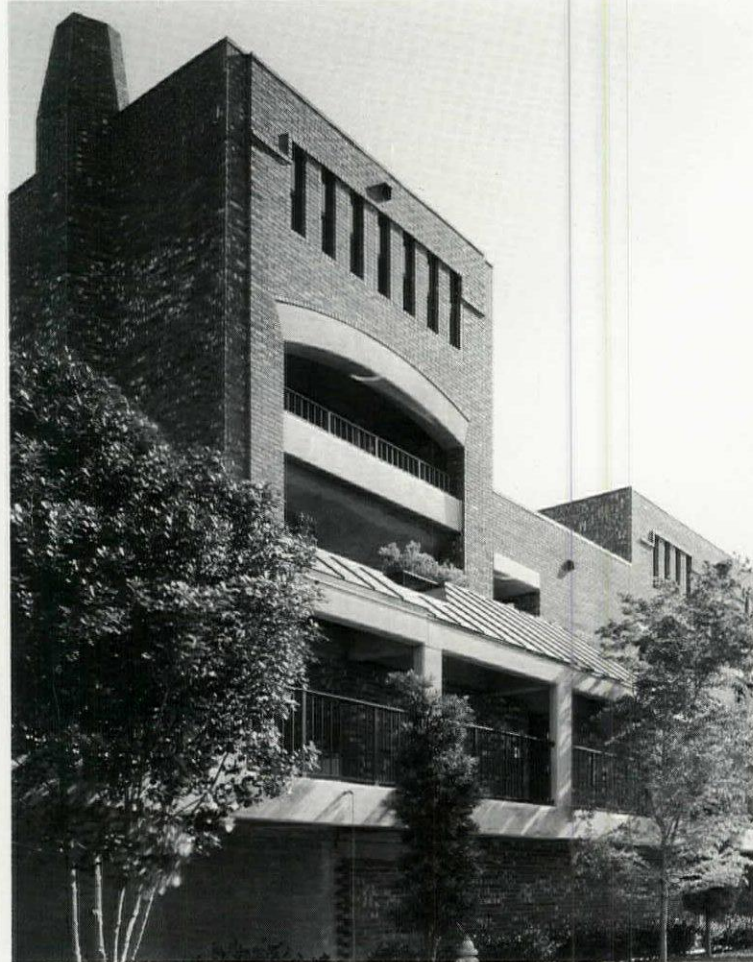
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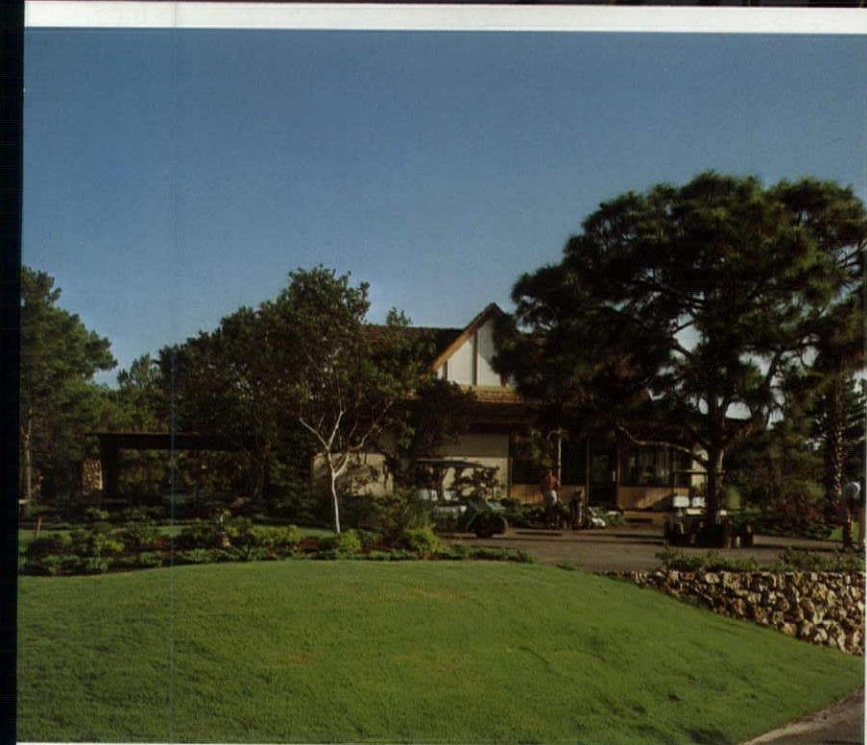
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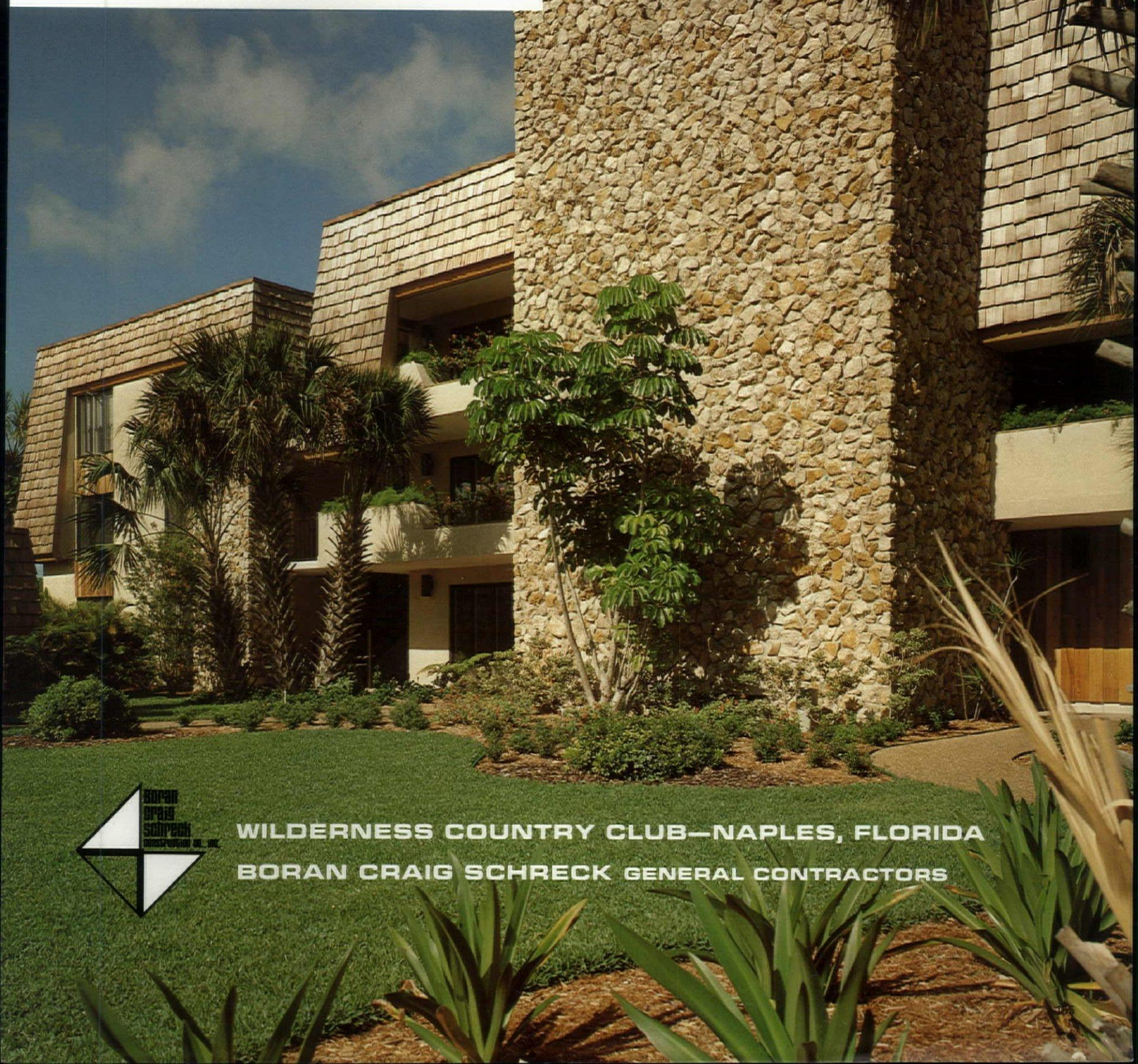
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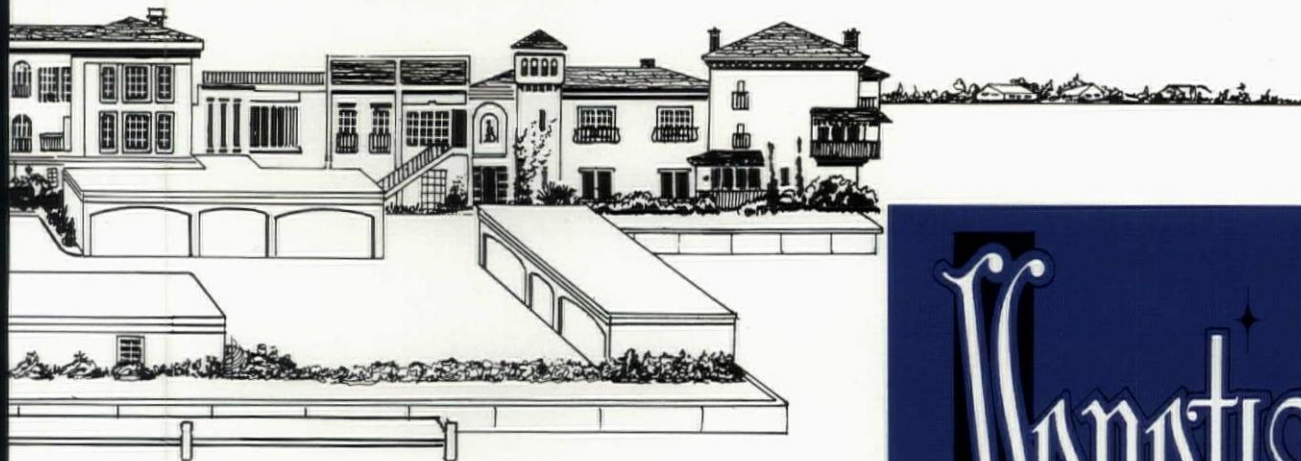
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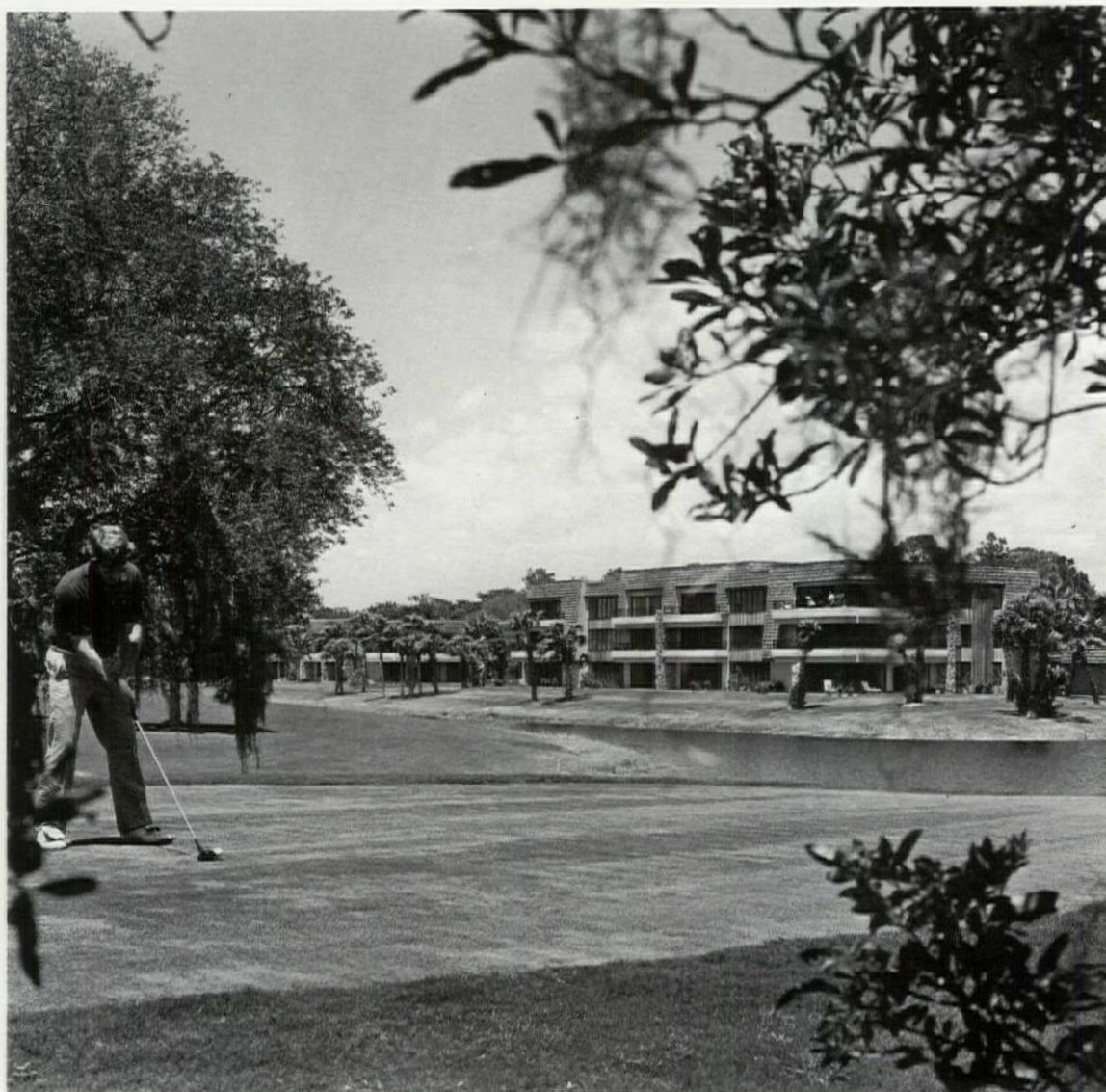


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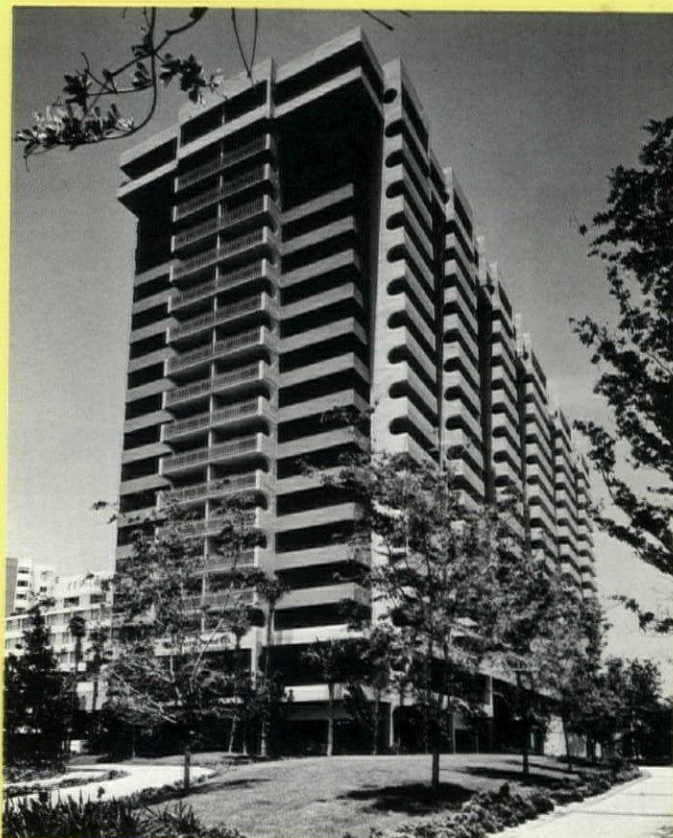
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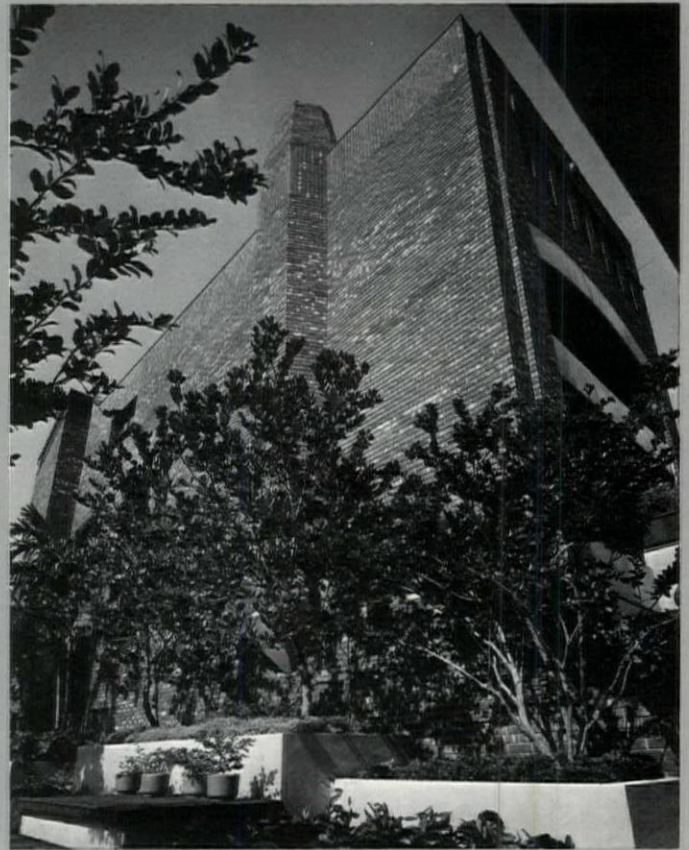
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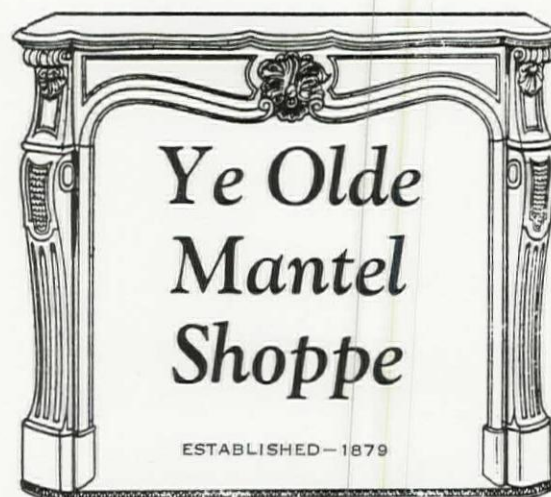
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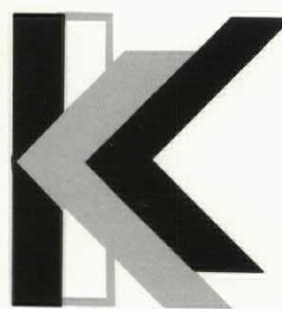
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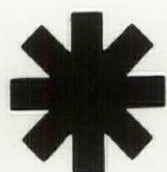
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